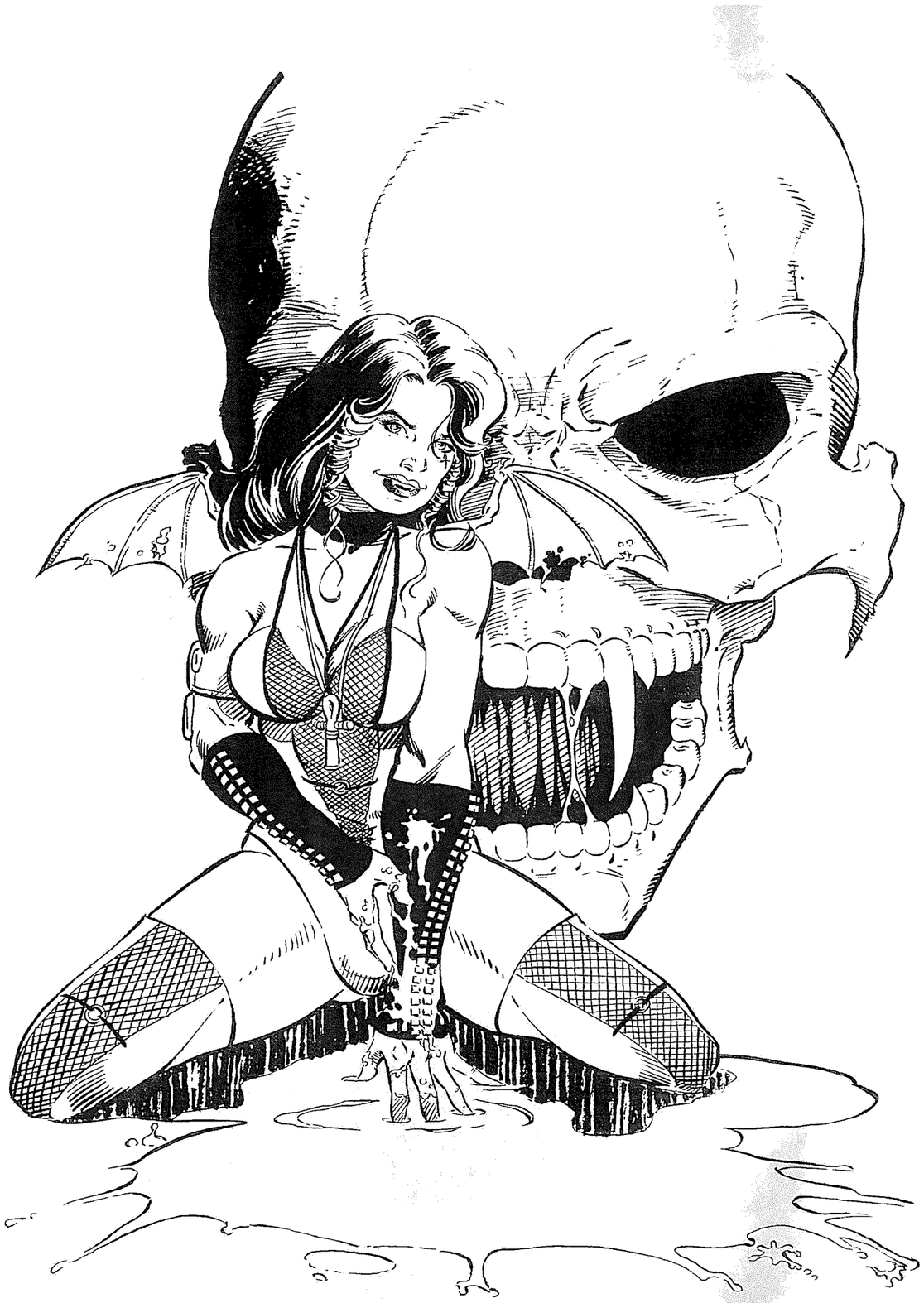
AUTOEROTICASPHYXIUM

10/16 MAG

Issue #15: Summer 2009
BILL ZEBUB PRODUCTIONS, THE CULT OF CTHULHU, DEANA DEMKO, GO!, HEAD NOT FOUND, HORRORNEWS.NET, MERRYBELLIES, METAL FOR THE MASSES RADIO, PHASE, RAVEN EGGS AND KEGS INTERNET RADIO, STONE IMAGE, SYBELLE SILVERPHOENIX, THE FALLOUT ZINE



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Greetings and welcome to issue #15 of AUTOEROTICASPHYXIUM. As you'll see when you read this issue, the zine is experiencing an experimental phase again, with forays into new territory, as it has in past issues. Many of the interviews in this issue are more in-depth and detailed, and an addition of a fiction story has been included, a first for the zine. Another new development in this issue is the ejection of a former staff writer known as Mickmo, who for several reasons is no longer welcome as a contributor. The decision to kick this person off the staff was a long time in consideration, during which time I was far too patient with him, and it was finally settled when he pulled one stupid stunt too many, The drama began with an accusation from him that I "criticized his lifestyle" and "compared New York to Kansas City" over a video I commented him on MySpace of artist Jean Michel Basquiat. This accusation was completely unfounded, I responded it was not my intention to criticize or compare, I had seen the movie about Basquiat's life, and I thought as an artist he would appreciate the video. He seemed to understand this, and I considered the matter squashed. However he continued harping on this so-called criticism for long afterward, endlessly rehashing a nonexistent (except in his mind) New York/Kansas City rivalry, despite my efforts to ignore it. It progressed to holding out on reviews he agreed to write for the zine, returning the review material after the issue was done. I had written him several times to follow up on the reviews and he claimed I was "hounding" him. I remained out of contact with him for some time after this. Eventually I decided to give him the benefit of the doubt once more and resumed correspondence. I was trading him copies of the zine for copies of a new comic he was doing while he wrote a few more reviews for the zine. As I was doing several trades and cross promotions at the time, I had passed his comic along to other contacts to help get his name around. Out of nowhere he threatened that I "better not shrug off his work" when I discussed reviewing his comic. Again I said this was not my intention, as my focus was on cross promoting with him, and yet again reason fell on deaf ears. One thing led to another, and I ended up deleting and blocking him on MySpace so as not to read his written jabs. After this he posted a long winded tirade in his blogs directed at me which involved many half-truths and outright lies. Laughably childish and self-aggrandizing, it claimed I had a New York-centrism and closed mindedness that he will never understand, which makes no sense considering I correspond with contacts around the world. This in my opinion was something he said to justify his own provincial attitude. He also claimed in his blogs that he demanded I buy him a plane ticket and cursed me out on MySpace; both these incidents never happened. If he had tried cursing me out I would have given him a piece of my mind and it would have been even less pretty. But I believe it was all a ploy to gain not only at my expense, but also at the expense of the others he similarly badmouthed. In his blog Mickmo spewed vitriol at Winston Blakely who contributes cover art to the zine, and spewed vitriol at Mark Stinson of the Kansas City Comicbook Creator's Network, of which Mickmo was a member until he was invited to leave. When Winston got wind of this, he maintained Mickmo would cop an attitude of being a god among men and acted like he was the greatest artist in the world with no room for improvement. Winston said Mickmo falsely accused him of mocking and ridiculing him following his removal from the CCN, the subject of another blog he posted on his profile. In this blog he claimed that Stinson expelled him from the CCN because of "pure jealousy." When contacted about it, Stinson had this to say: *"While I enjoyed Mickmo's artwork, and even some of his stories, he was always a little difficult to deal with personally. He tended to make inappropriate comments to people, and had a way of making people feel uncomfortable. I really don't want to get into the specifics of everything he said and did that made people uncomfortable, as this was a long time ago really. I received so many complaints from other artists and writers, saying that if Mickmo was going to be at an event, then they would NOT be there; that I had to make a choice. I could keep Mickmo around, and have Comicbook Creator's Network meetings with just me and Mickmo there. Or I could push Mickmo away, and have Comicbook Creator's Network meetings with 10 to 15 artists and writers present, that all liked and enjoyed each other. Given a choice between having a failed group with Mickmo a part of it, or a successful group with Mickmo gone, Mickmo was pushed away. He's the only person that we ever had to push away in this fashion, in the three or four years we existed as a group. But it was a necessary step in having a successful group. I would add, that social networking groups, such as the Comic Creator's Network, do not owe people the absolute right to participate. They are social networking groups. If an individual is incapable of following basic rules of social interaction, and is unable to get along with other people, then the group has every right to exclude them. One of my basic rights as an individual is to gather with who I want, and to push those away that I don't want to associate with. It's funny how people feel entitled to things that they really aren't entitled to at all."* Anyway, at this point I told Mickmo that I wanted nothing more to do with him and terminated my working relationship with him. A couple days later he wrote another blog supposedly apologizing for his behavior, but later went on to claim I was made "irate" by his tirade in a third blog. During all this he said I couldn't get it through my brain matter that he had created this new comic after going through his experiences with the CCN or something. The thing Mickmo was unable to get through his brain matter, besides that in no way did I criticize his lifestyle, was something he seemed to deliberately overlook: this is a publication, not a vacation resort. If you are going to leave everyone hanging on reviews you agreed to contribute (not only myself but the staff and the bands), and throw a full blown temper tantrum in front of your MySpace community trying to set off "the downfall of AEA zine," you have no business writing for this fanzine. A person who acts like an egotistical, attention-starved prima donna is something the underground doesn't need, and is certainly not someone I am obligated or prepared to tolerate. As you have probably gathered, I am done with him permanently. AEA was here before he was on the staff and will doubtless continue without him. He can wipe his ass with his comics.

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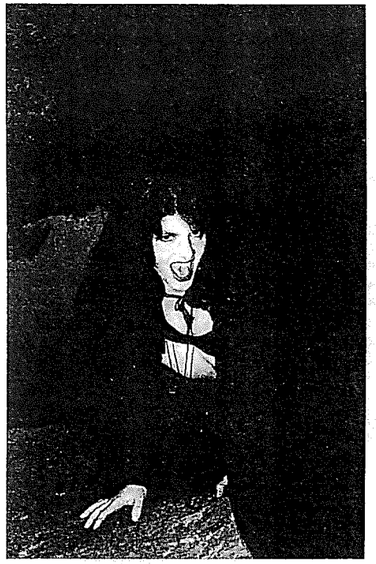
DEANA DEMKO

Since I interviewed you for the second issue of Autoeroticasphyxium, you've appeared in an extensive amount of independently produced horror films including The Ironbound Vampire, The Larksville Ghost and Zombie Holocaust. What do you look for in a horror movie you wish to appear in? In what way do you relate to your characters in the movies you've been in?
I love horror. I want something I can have fun with but also something that gives me a chance to show my fans that I have talent. Ironbound Vampire and Larksville Ghost gave me both of those. When you act you have to become your character and forget that you exist. I try to draw on any experiences that I have in common with the character itself. Sometimes I have very little in common but B-movies often let you develop your character a little bit.

What sort of personal experiences do you usually draw on while acting, and how much of these experiences is channeled into your role? How much room does working in B-movies give you to develop your characters?
It depends on the situation. If I have to cry I find something in my life that makes me cry; a song that reminds me of an old friend, etc. If I have to scream, well, I have fun with it. I am a very deep person so I tend to think of things that have happened to me. I was picked on a lot because I wore a back brace in high school and kids are cruel. I totally understand why Carrie flipped out at the prom. (laughs) B-movies usually give you a lot of room to develop your characters. Some movies I have worked on barely have scripts and so that leaves you open to make suggestions to the directors.



As bad as your high school experiences were, did they ultimately bolster your resolve to follow your own path? How strongly do you identify with Sissy Spacek's Carrie? Are there any other characters you identify with as strongly?
I am who I am. People who know me will tell you that I am never fake and I never try to be someone I am not. I know where I came from and I never forgot that. I identify with Carrie to a point. My mother wasn't a religious nut who followed me around yelling at me (laughs) I have both my parents still and I have two sisters. I was treated like an outcast in school however so I understand that part of her life. I use to wish I had her powers. I seem to identify with bullied and mistreated characters.

In which of your movies could you most often present the directors with suggestions to develop your character? How receptive were the directors to your ideas? Did this mutual understanding help to benefit the movie?
It usually depends on how far the character was developed in the movie already. B-movie characters aren't usually that highly developed so I've been very lucky and I've worked with a lot of open minded directors. I have even pitched a possible short story that may be made into a short film this year to one of the directors that I worked with recently but we'll talk about that IF it happens.

Your MySpace profile says you took a two-year break from making movies. What was the reason for this, and at what point did you decide to get involved in the horror genre? What sort of changes have happened in the industry while you were gone?
There were some personal reasons that I can't go into. I wouldn't want my fans going after anyone (laughs). This business can be cruel sometimes. The horror genre isn't quite what we grew up with. It's not scream queens and splatter. Now it's all special effects and remakes. I dread horror's future. Still, I love horror. I've been watching it since I was a kid. When I got asked to be in my first horror movie, I was thrilled. I couldn't see doing anything else.

In what ways has the increased use of special effects in mainstream horror movies has affected the scream queen industry. Do you see more or less moviegoers interested in splatter these days? How do you think the splatter industry can stay afloat these days?
I think the use of special effects and CGI effects has ruined the TRUE horror film. There are still scream queens and probably always will be but now they are usually the heroes and not the victim. I think movies like Saw are trying to bring splatter back to the screen but I don't know if they are successful. Many younger people don't know the scream queen/splatter stuff; they know the remakes and CGI. I think the sad comment to me was when I bought a copy of the original My Bloody Valentine and the "kid" behind the register asked me how I got that when it was just now coming out in the theater.

How do you account for Hollywood companies remaking so many horror/splatter classics, such as Carrie, My Bloody Valentine, Dawn Of The Dead and The Texas Chainsaw Massacre? Would you consider this a validation (or "vlad-ilation," so to speak) of these movies on the part of the mainstream?
Seriously, I don't understand Hollywood's need to remake a movie. It was made right the first time even with all of its mistakes. Yes, they might have more money or more CGI but who cares? Sometimes the reasons why a movie was a "cult classic" is because of some of its flaws. Why remake it? I think Hollywood knows that the horror movies that they have been putting out since the 90s aren't getting the job done and paying the bills so they figure if they remake old classics and older movies they will be successful. I think it's sad. If they would stop trying to give every story a happy ending or a possible sequel ending, if they'd stop worrying about how much CGI they can use and actually write a script. I think they could make some good horror films again. Some of the movies that people have been calling good lately are a sad statement on the horror world in my opinion.

In their recent movies, George Romero has used far less CGI than mainstream effects companies and Rob Zombie has drawn influence from the splatter genre of old. Are these indications that the classic method of filmmaking can survive the new age of special effects?
I don't know how to answer this question without offending anyone so I am going to say that I can only hope that people start seeing that they don't need expensive special effects to make a good horror movie. They need a good story. I get very passionate about this being an actress, a sculptress and a horror movie fan. In fact over the last few years I have taken to watching Foreign horror because I have found American horror such a disappointment. I go once in awhile when I think a movie might be good but usually I wait until American horror comes out on DVD.

What do you think of the vampire movies that have been released in the past decade or so such as the Blade series, Van Helsing, Queen Of The Damned, the Underworld series and most recently 30 Days Of Night? Do you see them as having offered new elements to the vampire mythos?
God, do I have to answer? Let's just say I don't like the newer vampire stuff. I didn't like any of them. I don't want to offend anyone. I thought they were predictable and boring. I didn't care for all of the CGI in Van Helsing and Underworld. I felt like 30 Days of Night had potential BUT... they tried too hard to be everything...a love story, a horror movie, a vampire movie, etc.

Discuss the first horror movies you appeared in, and what sort of experience it was for you to be involved in it. Were these films received well by the independent horror press? Which magazines printed the most favorable reviews?
My first "Sorority Slaughter" and it was quite an experience. I was supposed to have my liver ripped out in a bathtub. They used a real cow's liver that had been sitting out all day. It smelled and the karo syrup was sticky and everywhere, but I loved it. I wanted to keep doing it. I feel sorry for whoever cleaned that hotel room. "Ironbound Vampire" has gotten the most favorable reviews and honestly, I have the magazines around the house but I forget who wrote what. That was almost eight years ago.

How did fans and journalists react to seeing you have your liver torn out onscreen? Any other horrendous movie deaths you've portrayed that are worth mentioning?
I rip someone's tongue out in Process but I can't think of any other death scenes right now. I got stabbed a lot. My fans love a good gore scene and they are dying for a producer to do a scene with me covered in blood but no one has yet.

Your DVD-released movie AKA Jersey came out in March 2008. How well has it been received by press and fans?
AKA Jersey is doing well. I had a small part so my fans are just saying they wish I had been in it more (laughs).

The Ghosts Of Angela Webb cane out this past March. What is this movie about and how well do you expect it to do?
Angela Webb is based on a true story where my character lives in a haunted house but refuses to let the ghosts drive her out. I hope it will do well. It is an interesting story but ghost stories sometimes don't do as well as vampire stories so we'll see.

You were recently featured in an interview in Racks And Razors. How informative do you consider the interview?
Racks and Razors was great because they (like you) didn't ask me the run of the mill questions. They asked me things about when I was growing up and myself and even what I am working on. When fans see me at the show a lot of them want to know how I am and those of them who know me well even ask how my cats are or we'll talk about what led me to become a scream queen. I think the interview with them was great.

You have a handful of new projects for horror fans in 2009. Discuss some of these for the readers?
Two new movies. Chronicles Of The Beyond which I am very excited about because it's a few separate stories and my story is a creepy one. It's like the old Twilight Zone stuff. It's like nothing I've ever done. I also have Process coming out. I was supposed to have a small bit part but my part kept getting bigger. I play Rosie, one of the disturbed townies. The story is about the town of Process; one of those towns that looks like a nice place to visit but you wouldn't want to live there.

Who else was involved in the making and production of Chronicles Of The Beyond and Process? How did your part in the latter movie continue to become more prominent when it was originally meant to be a bit part?
Billy Tooma asked me to be involved with Chronicles but the day of my shooting, I was alone on the set except for production people. Billy and I had worked together before on A.K.A. New Jersey and the Larksville Ghost. Process is a John Orrichio film. I have worked with John before on Requiem For A Vampire. He had a girl that kept not showing up so he started asking me if we could write Rosie into the spot of the other character. I accepted. Before I knew it, my part was bigger than originally expected.

How close a working relationship have you developed with Tooma and Orrichio in the course of your career?
They are both great. I loved working with them and it looks like I will be working with them both again. They aren't two of the producers that I first started this business with. All of those guys are gone now, I guess.

Which scream queens have you most worked with and which of these working relationships were most memorable?
I have only worked with Debbie D. I have been fortunate enough to work with Linnea Quigley, Brinke Stevens, Debbie Rochon, or anyone else. I know them all and I think they are all great. They are wonderful women. I have great respect for them and I would love to do a movie with any one of them.

You have a series of handcrafted clay replicas of creatures from horror classics known as Little Replicants. How long have you crafted replicas for the series and which horror movie monsters and other creatures have you designed? Can you include some information about the official Little Replicants website?
The Replicants started by accident. They are a series of hand sculpted one of a kind pieces in colored clay. I use no paint on them. I have sculpted a little of everyone from The Exorcist to Frankenstein, Creature From The Black Lagoon to Pinhead and Freddy. You name it, I have probably sculpted it. I have even sculpted Julie from Return Of The Living Dead 3. I am currently over the three hundred character mark. I have been doing it for about three years. People can check out the little guys on www.littlereplicants.com.

List some of the other characters you have sculpted for Little Replicants and what characters have gotten the biggest response since you launched the website. Are there other characters you'd consider sculpting in the future?
Planet Of The Apes, Ultra-man, KISS, Where The Wild Things Are, The Nightmare Before Christmas, Hellboy, etc. Freddy, Jason, Michael Myers, the Sleestaks, Pinhead and a lot of characters from our childhood like the Banana Splits and Heat Miser and Freeze Miser are the most commonly requested. There aren't too many characters I haven't considered sculpting. I have even sculpted Big Bird (laughs) I am always looking for new characters.

Discuss some of the cable television programs you have appeared on.
I was on the RuPaul Show, The Daily Show, the Vampires Show, and I had my own TV show called The Deana Show for a time. It was on New York cable. It's hard to get weekly material though so eventually the show was cancelled by us.

Describe the material you covered and any special guests that have appeared on The Deana Show?
We had a bunch of stars from different conventions including Peter Tork. It use to be a variety type show where we would cover movies, books, CD's and etc. However the producer tried to start going paranormal and things just went sort of weird after that.

Your persona is strongly based on the vampire legend. How do vampires personally resonate with you, and for what reason did you decide to adapt the mystique? Had you previously studied certain aspects of the vampire mythos?
I used to study a lot of paranormal mythos. I found vampires to be the most widespread and I seem to get cast in a lot of vampire roles so I figured why not? I am very "goth" in my real life and people always throw me into this "dark, evil" category. As I got older I started having fun with it. I would tell people I was going to put a curse on them or turn them into a zombie. People are terrified of "Goths." I've even been called "Your kind." Not to mention I have always found corsets, spiked heels and capes very sexy; it is all very fitting. I used to watch Ingrid Pitt and want to be her. Vampires are all of those things. To be undead and not be a "monster" like a zombie... wouldn't that be the life? To be beautiful forever?

How profound an inspiration was Ingrid Pitt for you, and which aspects of her personality most spoke to you? How much of her persona do you incorporate into your own? Did other actresses who played vampires inspire you as much?
Ingrid Pitt fascinated me. She was classy and elegant. She seemed like what a female vampire should be to me. She was seductive and beautiful and not sleazy. I really have only been in "Ironbound Vampire" where I got a small chance to play a classy vampire so I haven't really had a chance to incorporate her into my character and when we did the comic book "Delicious Drippings" Raven was a wild vampire; not classy. I really always remember Ingrid the most. She really inspired me. I actually got to talk to her once via the Internet and I was so excited, like a little kid who had gotten their first Barbie doll. What a nice woman!

What did you and Ingrid Pitt converse about together when you caught her on the Internet?
I wanted to know if I'd ever see her at a convention. She said sadly no. I never expected her to answer me. I was so excited that she did. She went on to compliment my website. It was an honor.

If you could become a vampire and be undead forever, how would you spend eternity?
Enjoying life... trying to actually understand my prey...

I remember the comic series Delicious Drippings and your Raven character. Is this series still in publication? What was the storyline of this series, and how did Raven differ from your present persona?
Delicious Drippings is out of print. We have talked of renewing it but I never liked Raven's character. She wasn't strong enough for me. She was a half vampire who didn't want to be a vampire. I actually have stepped away from the vampire character over the last two years and I have a few characters in the works including a superheroine character. I have thought of doing a nastier villain vampire but we need artists and a design.

Can you reveal any ideas that you are considering for this superheroine character you have in the works?
All I can tell you is that I was really tired and that her idea came out of cheap pair of spiked heeled shoes, a can of Monster and a platinum blonde wig on a store model (laughs).

What sort of vampire movie would you most like to be involved in? Do you believe you'll have such an opportunity?
I would love to have a chance to be involved in a vampire movie where the story is well written and the costuming is gorgeous but maybe something a little more fantastic like a Pan's Labyrinth or Legend of Vampire movies. I love emotional movies where you feel for the characters and I loved the clothing in movies like Bram Stoker's Dracula.

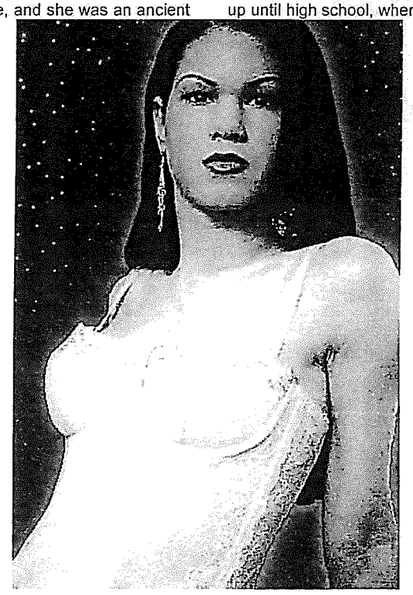
You recently started a new internet radio program at nowlive.com. What is the nature of this show, what sort of topics are discussed on it and when can people check it out?
They can check me out on Wednesdays at 9 pm EST at www.nowlive.com/feartheadead I have become the Goddess of Gore for internet radio. I think originally I was just supposed to cover horror movies but since there were some complications when the show started I started accepting ALL horror related stuff like musicians, artists, Con people, etc. I love the horror field and so I want to cover all aspects of horror on my show.

http://www.deanasite.com
http://www.littlereplicants.com
http://www.myspace.com/deanademko

-Dave Wolff

SYBELLE SILVERPHOENIX

When did you adapt the stage name Sybelle Silverphoenix and what is its personal meaning?
My stage name was actually developed over the course of time. It originally started off with Phoenix being my nickname in junior high school times. I went through a lot of problems fitting in with peers all through my school years, and it was the most painful during that time, and I felt like no sooner had I gone through one thing, then another dramatic thing would follow, and so, like the legend of the phoenix, I would die and be reborn again. My sign is Leo, a fire sign, so I related to the legend of the phoenix dying in fire and being reborn anew. Silver got added later right after I completed high school, once I got involved with the Goth and Vampyre subcultures, in which it was customary to choose a name that best represented you. I had met a few people during that time who had also claimed Phoenix as their name, and so, wanting to be more individual, I decided to add Silver to Phoenix. I thought it made sense because I never wear gold or liked it much and the phoenix is, by tradition, a gold color, but I've always felt a spiritual connection to silver. Sybelle was a name I discovered during high school when I had been researching ancient goddesses. The original name was Cybele or Kybele, and she was an ancient Phrygian goddess of Chaos, and many of my friends know me to be very chaotic (laughs). I had originally chosen this name as only a spiritual name, to be used by my coven members only (I am Wiccan) and so I did not officially start using the name outside of that setting for awhile. I thought the name all together had a ring to it, and it resonated with me, and when I began seriously pursuing performing arts, I wanted my name to resonate. I felt the name touched every aspect of my life and who I came to be, and so I adopted the full name.



What attracted you to the Goth and Vampyre subcultures after graduation? Was having an opportunity to choose your own name liberating for you after having experienced the rigid conformity of high school life?
Those two subcultures gave me an environment of like minded people to surround myself with. We had everything in common in terms of music, movies, hobbies, interests, and there are a lot of talented artists in those communities. I had gone through a very bad breakup during that time, which made it all the more comforting to be in an expressive environment full of artists and friends. This experience in itself was liberating, and the name additions added to it. It sort of sealed the idea of the person I was becoming.

How do you relate to the Phrygian goddess Cybele? Do you believe your chosen name subconsciously resonates with people, suggesting rebirth and chaos? What wonder do you imagine it inspires?
Cybele, to me, is like a huge bundle of energy going everywhere and anywhere. I am a lot like that, though I'd say as I've gotten older, I've been able to implement more control over where that energy goes (laughs). Chaos destroys and creates. It's a pattern that I've been known for in my personal circle. Family would call me the tradition breaker, while friends would say I created new traditions. I think the name does resonate subconsciously. I notice when I am around people, they seem to become more energetic and motivated to follow their passions. I like this because I feel like I am fueling the hidden artist within each person. In a club environment, people mistake my energy for drug use, but when people get to know me a bit more, they find that I am actually not into that type of partying, I am about the music, and the environment, and its impact on my mood. Once they realize that it's a natural thing for me to react that way, they become fascinated by that, because all they've known is to chemically create that reaction. I believe people can feel that good just by following their bliss, and I hope that I inspire people to do that.

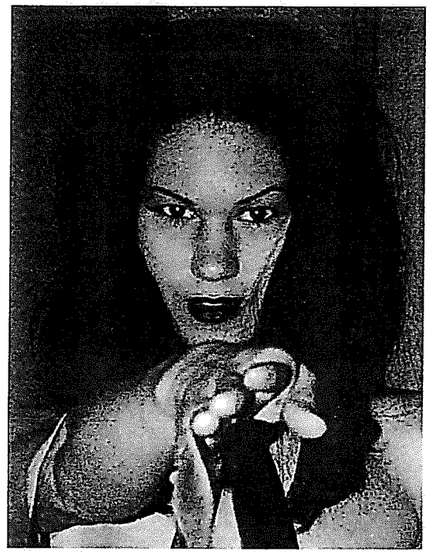
Do you suspect you inspire people to follow their own bliss? What new traditions are you creating?
I certainly hope that I do. My friends tell me I do. That's enough to convince me that I at least motivate a few people. I would like to say that being yourself is a tradition I'd like to create. Too many times old traditions always dictate otherwise. You have to fit into some kind of mold, usually something you are not. So that would be at the top of my list. I'm about celebrating who each of us is as an individual, so any traditions I create would be geared towards that. Also, I disagree with society's traditions regarding sexism. I always have problems with people saying I should "act like a woman", etc, and honestly, it would be great to get rid of gender stereotypes, and create the tradition of just being, regardless of gender, race, religion, or whatever. That is just one example, but all the examples I could give would ultimately boil down to the same conclusion: having the freedom to just be.

Your biography says your earliest performances while growing up were musical acts for the Hungarian community in Manhattan. How frequent were they and when did you decide to be a serious performer?
These performances ranged from every couple of months, usually around various holidays during the year, when there were dinner dances and parties/celebrations. The funny thing is, I didn't ask to be given all those opportunities. I was a student every Saturday since I was three or four years old, at the Saturday Hungarian language school at St. Stephen of Hungary school in the Yorkville area of Manhattan. We, as a group, would perform songs and plays, and over time, people seemed to develop an interest in me, to the point where the staff began using me as a focus for performances. They would give me the longest poems to memorize, solo songs while the other children would stay in a group, leads in our plays. I didn't think anything of it while it was happening, just that I liked to perform, that it was fun. This lasted up until high school, when I entered an honors program which took up all of my time, and I was forced to drop my Saturday activities. After that, I would perform only once in awhile when they would request me. My last performance for that community was in 2007 at a Hungarian Performers Fundraising event, celebrating many different talents who were of Hungarian descent. Many people who were both major and minor talents in the community attended, including Linda Kiraly, who is a famous singer in Hungary. I didn't start to give serious thought to being a professional performer till a few years after I graduated high school. After high school, I was in a state of unknowns, not knowing what I wanted to do with myself, but I had always loved art, and I would draw and sing my heart out whenever I had the chance, no matter where I was (probably looking like a lunatic at times), fully enjoying every minute of that. I spent that time surrounding myself with all kinds of artists, until one day it dawned on me why it was hard for me to keep interest in a normal job: I was an artist! I needed to express myself, and I'll be damned if I'm going to be stuck in a corporation that is forever telling me what to wear, how to be, how to act, and how to live! And it was after that realization that I started considering performing as a profession. By that time, it was mid 2002 and I'd held mostly retail sales jobs since I was sixteen years old, staying with each company no longer than six months.

Did Kiraly attend this fundraising event? Was she an influence on you as a performer?
Linda Kiraly was at the Fundraising Event and it was the first time I'd heard of her. She had that artistic performer's vibe when I first saw her, but we were sitting at different tables, so we actually didn't speak until later on. I didn't know she was famous until a friend who'd been with me there started gushing about her music, and then let me hear it on her player. We ended up speaking to Linda later on about music, and that's when I would say her influence began. She helped motivate me by talking about success and how it finds you in the most unlikely of places and unlikely times. And she was absolutely right as I was to learn afterward.

Would you consider the realization of being an artist the turning point of your life? Was it the final turning away from the mediocrity you saw all around you from when you began performing to when you graduated high school?
The time that I realized I was an artist was definitely the most major turning point in my life. It was at that point that I realized why certain things in society did not make sense to me, and why I questioned those things, while others blindly followed. I noticed the only people who ever knew what I was talking about were other artists. It absolutely ended any interest I had in following a mediocre lifestyle. I will never forget those years, and how they culminated to that realization in 2001.

While attending high school you and your advanced chorus worked on the film Finding Forrester, after which time your interest in arts and entertainment deepened and you got involved in independent filmmaking. What contributions did you make to Finding Forrester, and what sort of a learning experience was it in the following years?
My contribution to Finding Forrester was actually small compared to other performances I've done. You don't even see me in the film, as we performed in a group and the shot of us in the film is of the side of the room that I was not in (laughs). Our names aren't even listed individually in the credits. We are credited as a group, the DeWitt Clinton HS Advanced Chorus. It was the first time I'd ever been on a film set, so I'd say it was more like that project contributed to me. I felt like it was a sign, pushing me slightly in that direction. I'd even asked the AD about acting for film and how that worked, how it was possible to get jobs on film sets. She'd given me a phone number to get non SAG work, she wrote that down on a piece of paper, and, having never worked with film before, I had no idea was SAG was (laughs). I never pursued it, though, as the drama of being a high school teen was more present and vivid in my mind at the time than the interest in performing. It was a fun learning experience. I've never sang a song that many times over and over again for several hours in a row! The repetition of filming was the first thing I learned. The second was how major productions like to shoot out of season, meaning, they will shoot a summer scene during winter, for example. According to the story of Finding Forrester, the season was fall, and we were shooting in the middle of June 2000, in a hot, unairconditioned classroom wearing fall clothing that the wardrobe department had given us. I was wearing a thick sweater, and I thought I would die of heat exhaustion, especially given the fact that we were there for hours, singing and singing and singing. My first job as a movie extra after that was on August Rush, and that was the opposite. We were shooting in mid March, dressed as if it was 80 degrees, when it was actually 30! Never been so cold in my life! To top it off, that was four days, overnight, in the middle of Central Park! Those experiences made me question the logic of that, and as for my own indie stuff, we make sure to shoot in season. I believe it is easier for an actor to work if they do not have to fake feeling the weather also. I think it's distracting. If I have to do it, I will, and have many times, but I don't think it's necessary when you can just shoot in season. On August Rush, every time "cut" was yelled, you would see all us extras pick up huge blankets that we'd brought, and Kerri Russell's assistant would run to her with her coat (laughs). She was wearing a thin white dress, and when you watch the actually movie, you do not get the impression she was freezing her butt off, but she was, ha ha, she was! More power to her for pulling that off.



Were you and the DeWitt Clinton Advanced Chorus involved in productions besides Finding Forrester?
As for the Advanced Chorus, there were many performances. Performances were a class requirement. However, Finding Forrester was the only performance for a major motion picture. Other performances were live, for school shows and events and contests. We had entered a contest once that was against four other schools (if I am remembering correctly) where we had to write our own song and perform it as a group and we were judged on performance and group mind, as well as singing ability. We won that contest. Another inspiration along the way.

Describe the production of your first film Final Level, which was directed by Eddie Fernandez.
Aaah, Final Level. That was a production I will never, ever, ever forget. We used credit cards to fund that project. All the equipment and any locations that required us to pay fees, anything and everything that needed paying for went on credit. A daring risk that most would not undertake, especially since at that time, I was not working a high paying job, and our daughter was a year and a half old. We shot with her on set because we didn't have money for a sitter. All the raw footage has evidence of Lilu (our daughter) expressing her anger at us as we ran around the set like chickens with our heads cut off, trying to get all the right shots. We didn't have a boom mike, so sound was recorded after shooting using a hand held mike. This includes sound effects and actors' dialogue, etc. All the sounds had to be synced up during the editing, which is part of the reason this project is still in post production. Syncing is just incredibly tedious for a feature film. Even if we'd had a boom, it probably wouldn't have mattered because Lilu would most certainly not have been quiet on set (laughs). This way of doing sound worked with a previous short project we did, but a feature length film, forget it, we will never repeat that mistake again! I wasn't even supposed to have a role in that film, but the original actress bailed on us, so I ended up replacing her, and right at that time, I was getting fed up with the job I held, and I promptly quit it when I realized I would be taking on a role in the movie. I have been criticized by many for doing that under the circumstances we were under. I am a risk taker, and I believe that without risk, there is no motion. And besides, I was armed with all my credit cards (laughs). We didn't work with a crew, it was just Eddie and I, and we'd be on the trains to locations carrying all this equipment, tripods, lightstands, the camera, tapestock, lights, etc, we looked pretty funny on the train with all those things, I'm sure. I must give a lot of credit to Eddie for venturing to do this project, as it was his idea and determination that drove the rest of us who worked on it. We had some very dedicated actors that helped us out, taking on crew roles when they could, and helping to make the project come to life. All I really did was provide financing (through my credit card companies), and help out a few times on set whenever I was present, usually only on my shooting days for my character, MoonCat. The rest of the time, I tried to keep Lilu off of Eddie's back while he went out to shoot scenes that didn't include me or require my help. I'd say the hardest part of creating Final Level was shooting all the fight scenes. Those scenes required the most work from everyone who worked on them, especially the actors, bless their souls! They went through a lot. Eddie, his friend Micheal Torres, and an actor's friend, Shane Hobel were fight choreographers for various fight scenes in the movie. They are 3 very experienced martial artists, and it was their fighting vision that helped bring the fights to life. We weren't expecting this film to be fantastic, especially since it was ultra low budget, but I must say, that as I saw the fight scenes come together in editing, I was impressed with our work considering the circumstances we were under during the shooting process. It's not like The Matrix, but it's good enough for me to have a high opinion of it, given what we had to work with at the time. You can view a trailer of Final Level online at either YouTube or MySpace which shows some of the best shots of the fights: http://www.youtube.com/eternaleyeentertain, http://www.myspace.com/eternaleyeentertainment. As for me, it was an awesome learning experience. I used it as inspiration to write my own scripts, and I have yet to shoot any of them, but when I do, I now have a decent amount of production management, casting and AD experience to handle it. I think doing your own project is better than paying for film school. It costs less and you learn more by experience, and it allows you to develop yourself artistically instead of having someone else tell you how to shoot your project.

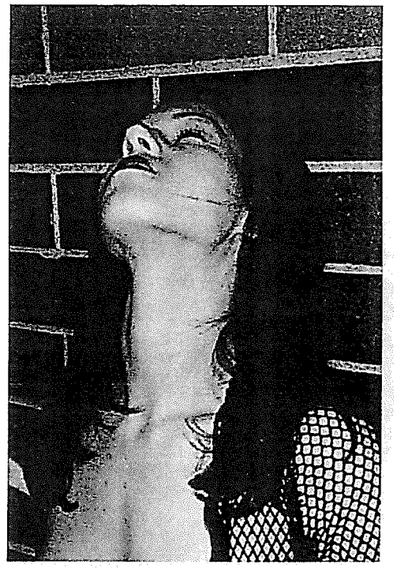
After Final Level you began writing screenplays and founded the production company Eternal Eye Entertainment with Fernandez. What was Eternal Eye's formative period like, and how was it noticed in the independent film industry?
I'd have to say that Eternal Eye sort of started before Final Level, we just didn't have a name then, but it was always Eddie and I. It was during preproduction of Final Level that one of our music composers thought of the name. We were trying to come up with a name that represented us, and Lex Fairweather (a fantastic electronic musician) hit the nail on the head with suggesting Eternal Eye Entertainment. We like things that make us feel spiritual, and also tie into art, and I feel like the name has that feel to it, and the camera is kind of an "eternal eye." I'd say our first project, Martial World (a 30 minute short experimental comedy with a martial art satire twist), and Final Level, our second project, which we took more seriously, helped to create who we are today. Eternal Eye was born with the idea to create Martial World, and the events that followed led us here. It was a grueling but fun learning experience, and we are still learning. We never stop learning. Eternal Eye didn't start getting attention until just recently. Final Level was accepted into the Internet Movie Database (commonly known as IMDB by movie buffs) in January, and shortly after that, we began creating accounts with YouTube and MySpace to promote and have a place to showcase our work. We are currently working on website ideas for an official website. I filmed a movie titled Dirtbags: In the Universe of Evil from Bill Zebub Productions, and we were promoting that film and others from that production company at the New York Comic Convention in February, and there I met several people through Bill, who are affiliated with various film festivals and magazines and, lucky for me, I had the Final Level trailer viewable on my cell phone to show, and they expressed interest in our work. I am looking forward to sending them Final Level once it's complete, for movie reviews and festival screenings, as well as any future projects. Right now, we are in preproduction for a new short horror film titled "Gaia," and that was published in the Variety production charts. After getting listed in Variety, we started receiving phone calls and mail from different people offering their services to us, and from actors submitting for work, etc, so it seemed to create a buzz, at least within the entertainment community. We even received a phone call from Romena Arena, a well established, and skilled singer from Italy, who is related to Al Pacino, telling us how she's heard about us and she likes our work and the fact that we like to have strong female characters in our stories, and that she'd be interested in composing for us. We haven't finalized composers yet, that is still up in the air, but we were very surprised at all this attention just from being listed in Variety. The charts now have us listed in postproduction for Gaia, however, we are still in preproduction, having been hired to do an infomercial for an electronics company. Once that is complete, we will be able to shoot Gaia, as we already have a highly talented cast lined up.

Can you provide some insight about your character MoonCat who you portrayed in Final Level and Martial World after that? What is her

personality and disposition, and how much of your own personality did you channel into her?
MoonCat was based off the spiritual side of my personality, the side that is like Joseph Campbell encouraging people to follow their hearts. She is Alex's best friend and mentor. I'd say a lot of my personality was in her character, as her beliefs strongly resemble my own. She's also very sarcastic and cynical when it comes to mundane belief systems and society, a characteristic which I also share. I'd say we are more similar than different, although our differences may lie in the fact that I'm a lot more athletic than MoonCat. She's more of an artist, and immerses herself in that world. I, too, am an artist, but also love pushing my physical potential in the form of gymnastics, dance, and a bit of martial arts. Martial World was kind of a funny experiment, we never screened that film, it was more of a learning experience in filmmaking for us (us meaning Eternal Eye). Final Level will be screened, though.

How much feedback have Eternal Eye's clips received on YouTube and MySpace since you uploaded them?
The Final Level trailer on both Eternal Eye's YouTube and MySpace channels have 150 views each since I uploaded them in January. Few comments were posted, but the ratings have been good. More comments would be appreciated. It's through opinions that we learn to improve things.

Discuss the making of Bill Zebub Productions' Dirtbags: In The Universe Of Evil. How did you become acquainted with Bill Zebub, and what about the screenplay made you accept the role? Did you see the original Dirtbags?
Recounting only those scenes in which I worked, I will say it was very straight to the point, no time wasted at all. Bill's shooting style was easy to work with. I had approximately five different scenes all together, and we shot all of that in one day. It was a lot of makeup and wardrobe changes, and what took longest was actually the makeup, not the shooting of the scenes (which would normally be the case). There was one scene in which the original planned location had been in a car, and that had to get changed to an indoor cellar scene because we ended up shooting that scene last, and by that time, there wasn't any more daylight outdoors with which to shoot. We shot very simply, quickly, no complications. The funniest experience was when we took a dinner break and I apparently ate something my stomach disagreed with, and that kept me in the bathroom for about an hour (laughs). Oh, and we also shot a little improvised skit with Brian Gleitz, the actor who plays the comical character Gaylord, and that was interesting. I've never seen a straight man play a totally flamboyant gay man as he did, and it definitely impressed me. I was struggling not to burst out laughing during filming. You can find that clip, along with the Dirtbags trailer, on YouTube. Bill is an extremely fun person to work with. I first heard of him when I received a casting notice for his Frankenstein The Rapist movie. I read some of the details in that notice and was, at first, suspicious. There was to be a lot of nudity and erotic situations in the film, which led me to believe he was just out to prey on aspiring actresses, as there are many people I've seen try to do that. So I stayed away, but over the course of time I saw his reputation and work was not bad or malicious at all, and when I saw the notice for Dirtbags, I decided I would submit for the role. When auditions were scheduled and I was sent my character's part of the script, I was sure I wanted the role. The dialogue is insanely comical. I knew it would be a fun shoot. I never saw the original Dirtbags, though I did ask Bill about it, but when something is a remake, he discontinues the previous versions. He did show me other movies, though, and they are just funny. I highly recommend Metalheads and Most Offensive Comedy Ever Made. Too hilarious to pass up.



Can you reveal anything about your scenes with Brian Gleitz? How much chemistry did you have while shooting?
Brian is a very fun person to be around, it was hard not to keep from laughing, as he is constantly joking, very much like Bill. The scene between Brian and I is not in the movie itself but it will be a special feature on the DVD. It was meant as sketch comedy. It wasn't scripted, but improvised and that's part of what made it so funny, is neither of us could expect what the other was going to do, we just had to react to each other's antics (laughs). I think we worked very well together. Improvisation is all about being able to give material to the actor you are working with that can get the scene flowing, and I think we did that in a way that came across as funny. You can view a part of that scene on YouTube as well, and in one part of that clip you can hear Bill laughing behind the camera (laughs). We definitely had a lot of fun.

Was your behind-the-scenes skit with Gleitz improvised or scripted beforehand?
Brian Gleitz does a very good job, especially considering he's 100% straight! That was completely improvised, except for the scenario, Bill created the scenario and we just took it from there, but that was a fun skit.

Dirtbags is replete with politically incorrect humor as social satire and an exploitation of stereotypes metalheads have been labeled with. How does Dirtbags challenge or debunk these stereotypes?
It's not so much about challenging or debunking, but more about poking fun at those stereotypes. Bill is known for taking stereotypes and abusing them in comical ways (though some may say "offensive ways"). He'll take an idea many people are familiar with and exaggerate it to the point where it's funny (or offensive). This is always meant in comedy, and Bill leaves no exceptions, so no one can say he is picking on any one particular group of people or events. This type of humor is definitely not meant for those who take things very seriously.

For what reasons do you think people would consider Bill's comedy offensive?
People who are very uptight and take things too seriously would look at Bill's comedy with a very critical eye. He makes fun of things like religion and racism, things that would normally really hit home on a personal level, and that would be considered taboo topics to discuss. If someone is very sensitive on a particular topic, it would be very easy to look at it and say, "oh, that's messed up." Bill once told me that other filmmakers had been trying to give him advice about what type of content never to put in a film, and Bill wondered, well, what if I did do that? So he incorporated many things into his films that he was originally advised NOT to do, and became successful because of it. He went where no other filmmaker would, and that sets him apart. Which goes back to what I was saying earlier, about being yourself. You are more valuable when you let yourself shine, regardless of what others may tell you. Not everyone needs to agree with you in order for you to be successful at whatever your endeavors are. Bill is one of a kind, and I'm very thankful that there are people like him out there, pushing people's buttons and making people think. Too many times people are walking around as if in a trance. It's healthy to get shaken up a bit and learn that not everyone is the same.

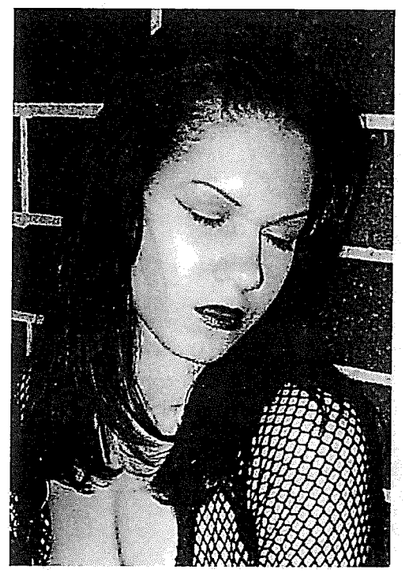
During your 2009 New York Comic Con appearance, you and Bill Zebub were interviewed by Fangoria magazine (this interview is at fangoria.com). Were you asked about the Dirtbags remake? What did you and Bill get to discuss?
The remake of Dirtbags was briefly covered when Rebekah McKendry of Fangoria asked which Bill Zebub film I performed in. Bill went on to state that there is a kissing scene between us in the film, and she promptly asked for a re-enactment, which we did not do (laughs). The focus of the interview was, more or less, to get a quick idea of what Bill's ideas are behind the movies. We comically explained that we wanted to offend people (laughs). Bill then told her about how he got started filmmaking, when he realized people were making awful movies and selling them at conventions and actually making money, and he decided he would create some stuff that was actually worth watching. While selling at various conventions, he landed a distribution deal, and he says it was all quite by accident. It was a pretty funny interview.

On the final day of the NYCC you appeared as Lara Croft of Tomb Raider. In what ways do you personally identify with Lara Croft? If you were to appear in a movie like Tomb Raider, how influential would the character be for you?
Lara Croft is someone I'm a huge fan of. I relate to her no nonsense sarcasm, her athletic prowess, and her attraction to dangerous terrain and interest in archaeology and ancient cultures and artifacts. Some people have even said I resemble her (laughs). When the first movie came out, and Tomb Raider got all that exposure, I had random people approaching me to tell me how they thought I looked like Lara Croft (laughs). I would love to do a movie or show like Tomb Raider. This type of character is like a dream role for me. Lara Croft is probably the most influential character in my life, and would certainly be in any role I undertook that was action oriented.

There was a great deal of publicity generated for the April 23 premiere of the Dirtbags remake, including promotion via MySpace and Facebook. Between the promotional efforts of you and Bill Zebub, you expected a sizable turnout for the premiere. How many guests arrived and how did everyone respond to the mayhem that unfolded on the screen?
Regarding the premiere, we didn't get the turnout we expected, but those that did come had a blast! It was awesome seeing people laughing as much as they did and really getting into the chaos! (laughs) The movie is very comical, definitely sure to entertain. People were especially responsive to the kissing scene, ha, ha, so that was a good thing. I was wondering what people's reaction would be to that, and people were hooting whistling. I think I actually blushed (laughs)

Bill Zebub mentioned his plans to cast you in future productions. Are you looking forward to working with him again?
Bill was awesome to work with and I would absolutely love to work with him again. He's got such an interesting sense of humor and is constantly in a joking mood. I don't think I've ever seen him serious. He's very positive and definitely an inspiration to other filmmakers, including us at Eternal Eye.

You recently landed a fire performance gig with a pair of performers known as Vlad and Sky. What can people expect from these performances and how soon will they be open to the public?
The performances are with fire, and I am learning how to eat fire and play with it in ways that would shock people, such as putting the lit wick on my hand. Vlad and Sky are unlike other fire performers in that they incorporate some acrobatics into their shows (when space is permitting). Some have said it's almost like Cirque du Soleil with fire. The three of us are very into acrobatics and gymnastics and our rehearsals are all about getting more flexible and practicing moves that incorporate using each other's bodies in a fashion that not many can, such as flipping over one another's backs or doing headstands and splits. You can view videos in which these moves were incorporated online at http://goddessskyclaudette.proimageguide.com. We are working on perfecting new moves and skills, so each show is sure to be more entertaining than the last. I will begin performing with them in mid or late May. Again, more info on Sky's site, and as soon as I have all the confirmed information, it will also be on my site; www.sybellesilverphoenix.com.



How did you first hear of Vlad and Sky's fire performances, and what made you interested in joining? How intensively have you practiced for these performances since you hooked up with them?
I've known Vlad and Sky since 2001 when I first immersed myself into the Goth and Vamp subcultures. We've been friends ever since. They started performing with fire in 2002 or 2003 and at that time I was getting my first apartment and focusing on my family, so I wasn't really focused on performance back then. But as the years went by and I saw some of their performance videos I thought performing with them would have been awesome. I love acrobatics and I knew Sky also had a passion for that, so I thought we'd fit well performing together. It just so happened that I was strongly thinking that in March and April and they posted a notice on a MySpace bulletin that they were looking for a new fire performer and that they were willing to train the right person, and so I responded. It was interesting considering I rarely check MySpace bulletins anymore because of how busy I am, but that one day, I just happened to be looking through them:) We train one day a week, for the whole day, and training consists of lots of stretching and perfecting gymnastics and yoga moves, as well as practicing baton twirling and dancing with the torches lit and learning how to handle the fire equipment, as well as fire eating and flame blowing. It's very intense work, and you would have to be passionate about it. It isn't for the weak of heart.

What roles would you most like to take on in future movie projects? Are there any specific roles that interest you?
I'm a huge science fiction/fantasy/action fan and would love roles within those genres. I'd like to be an alien, or a starfighter pilot, or an interesting creature with interesting abilities. When I was growing up, I was watching Star Wars and Star Trek, The Black Hole, Babylon 5, Stargate, Xena and Hercules, Power Rangers, ThunderCats, and Transformers (and probably more that I just can't think of right now). I grew to truly love these genres, they are my first true love. You should have seen my disappointment when I reached the age when I realized that X-wing starfighters were not real! But they were real for me in my extremely vivid imagination. I'd say my ideal role would be something like Xena or Lara Croft, with some added abilities, and in space, where I could be as athletic as I want, but out of this world (laughs). As for specific roles, there is a rumor of a new Tomb Raider movie, and scoring that would be quite amazing, though I know that is a long shot. Besides, I liked Angelina as Lara, she was excellent! Right now, I'm focused on my character Gaia for my new short that we are working on here at Eternal Eye. She's a mysterious entity among us in this film.

George Lucas pursued his vision and helped define science fiction for years to come. The same can be said for the creators of Star Trek, Babylon 5, Stargate and the rest. Looking back on your affinity for science fiction movies and television shows you watched when younger, what about them were most inspirational to your career?
A lot of sci fi stuff that I really connect with has to do with my beliefs. Star Wars is a good example. The concept of "the force" is a very real thing to me. It ties in with the Law of Attraction that many people are becoming aware of, and of course with many pagan beliefs. That concept has fueled my every move, not just in my career, but in all aspects of my life. For my career, I am motivated by the fact that those stories really had a purpose in educating about the acceptance of those who are different, and being able to also accept and come to terms with ourselves, and I'd like to apply those and perhaps other lessons to the stories we create.

Were there any female characters in science fiction you considered inspirational to you at that point in your life?
The top sci fi woman who is prominent in my mind would probably be Leia in Star Wars. She stands out to me simply because I really grew up with her. I was introduced to Star Wars at a very young age and I loved it so much that my family would play it often for me, and every time I saw it, I felt like I was right there with all the characters. Leia was always the diplomat, always fighting for just causes and against tyranny, despite people trying to "put her in her place", and that is something you really don't see too often these days. A true hero is so rare today.

What is your take of the Slave Leia phenomenon in which female Star Wars fans attend conventions in the harem outfit Carrie Fisher wore in Return Of The Jedi? Female Star Wars fans see it as the strength of character you described in Leia, combined with sexuality.
The harem outfit is my favorite Leia outfit, and it's probably the favorite of most female Star Wars fans. I have an affinity for strong women and that outfit definitely makes her look like that in those scenes. Mara Jade is another Star Wars female who should receive some attention. She's got a major fighting spirit, just like Leia does. These women exude the confidence and defiance that I respect. I'm tired of encountering people trying to put me or other women in a certain "place" just because we are female. Leia and Mara Jade express what I feel in terms of resisting the pressure of repressing the female spirit that this patriarchal society seems to promote. I respect the strength of these women to put up a fight in the face of those expecting demure submissiveness. Well behaved women never made history, the saying goes.....

You wrapped an untitled project with Victor Bonacore of Chainsaw Kiss who was recently featured in Fangoria online. Is there anything you can reveal about this project at the time of this writing?
The part of the project that was shot by Victor was a trailer for a faux film called They Made Me, which is only a part of the whole story. I play an LA-type feminist extremist girl gang member in a gang of three girls, and they initiate a fourth girl who happened to wander onto their turf. The company releasing this project is Pop Cinema, and they hired several different directors to shoot different parts of the story, which included films that are within the story, hence the term "faux film". The project is due to premiere in late June at the Anthology Film Archives in NYC.

Are there any additional projects you are planning to appear in or considering appearing in in the near future?
Well, the Gaia movie is my current priority, but there is going to be a Star Trek sequel to the new movie that just came out, I'd love to get a part in that, and it would be awesome to play a Vulcan! I have my eyes set on science fiction right now, so I've also been looking at Fringe, which, as far as I know, is the only sci-fi TV show currently filming in NY. Friends of mine who worked on this show have told me everything that makes me smile: working with special effects, green screens, and CGI.....I also have a few ideas of my own that I'd like to get out there, kind of Lord of the Rings type stuff. Fantasy is such a beautiful genre. I'm also currently working on honing my gymnastics skills, so I can take on action oriented roles. I'm very much a fan of athleticism and action:) Live long and prosper, and may the Force be with you! Thanks for taking this time to interview me.

http://www.sybellesilverphoenix.com
http://www.myspace.com/Silverphoenix245
http://www.youtube.com/SybelleSilverphoenix

-Dave Wolff

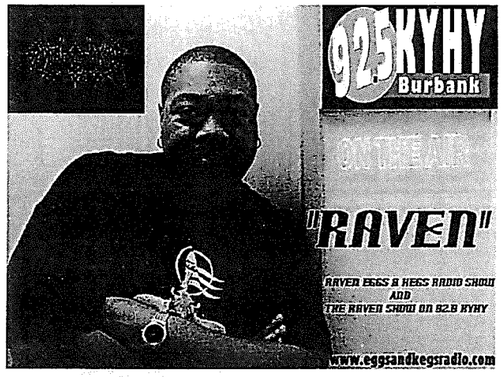
RAVEN EGGS AND KEGS INTERNET RADIO
INTERVIEW WITH BRANDON D.

A statement on your personal MySpace profile reads "I love it when people label me before getting to know me because after I prove their asses wrong, they feel like shit." Are there any examples of this you would like to mention here?
There's a few of them. One of them being that I'm African American doing extreme metal radio and shows. They assume I'm a rap on air personality and people tend to judge me before getting to know me. Another example is when I meet with people in this business for business reasons, they think I talk with only slang or can't speak proper English. I love the look on their faces when I prove them wrong.

What interested you in pursuing a career in internet radio? Is internet radio an easy medium to become involved in?
Internet radio was a place I could be me without being told what to play. I did regular radio on AM stations where you pay money for the time on air. I have a foul mouth at times and I couldn't express my feelings on air the way I wanted to.

Raven Eggs And Kegs features all forms of extreme metal from death to doom to black to Viking. Does this range attract more of an audience? How important do you consider diversity in programming on internet metal shows?
Many internet metal shows play Top 40 songs you can hear on normal radio, the only difference being that the DJ is uncensored so it gives it an edge. Because of the theme of most extreme metal songs many people stray away from it. I embrace it and support it so much because most people are afraid of it. Anybody can play good music but not everyone has the charisma to be a good on air personality.

Since you began hosting Raven Eggs And Kegs, how much has internet radio expanded? Do you see the industry expanding further in the future?
Internet radio has really gotten huge since I began. You can hear pretty much anything online now and that's a plus because normal radio programming has taken a shit. In a few years I see almost every indie label or some form of media taking advantage of the internet for broadcasting.



In 2005 Raven Eggs And Kegs began as Raven Interviews at newartistradio.net. In what ways did Raven Interviews differ from Raven Eggs and Kegs, and how did the transition from the old program to the current one come about?
Raven Interviews was just that. I added the name Eggs And Kegs to it because it was a morning show. I interviewed bands, small business owners, filmmakers etc. If they were doing something on the underground or small market I wanted to do anything I could to help with promotion. I would say 75% were bands I interviewed and it was an hour's worth of interviews with a song from each band played in the middle of the interview to let people hear what they had to offer. Then there was a point where I was getting emails of more music from bands than requests to be interviewed. Over time the music submissions out numbered everything and so I went to more music while broadcasting. This show was a morning pre-recorded show and aired on new artist radio three days a week/two times each of those days. I was then offered to do live radio on the internet and the rest is history. I was with other smaller live net stations before finding my home on Hard Rock Radio Live. The name Raven Eggs And Kegs Radio Show came about because I wanted people to know it was the same show; the only difference is that its live and it's my show. The transition to live net radio was a challenge at first but was not that hard, and thus here I am today still going strong with my Eggs And Kegs Radio Show and I was offered to have a show in Burbank, California on 92.5 KYHY called "The Raven Show." I am in the process of syndicating that show.

What is the story behind you landing a position on 92.5 KYHY? Can you follow the format you do on the internet?
I've gotten lots of support from the underground bands and people alike. The reason I still get respect on mainstream radio is simply because I did not sell out. Most of the indie bands worldwide are in fact happy and supportive that they get to be heard on normal radio. I do not venture away from original format that I do on my Eggs And Kegs Radio Show. It's still extreme metal radio in prime time. That is why I have a different name for that show on 92.5 KYHY. The name is "The Raven Show" because I did not want people getting confused about the two shows. Same format, same music just can't use bad language.

How much of a challenge was switching to live internet radio? How has the syndication of The Raven Show gone?
No challenge at all really, it's just about being able to entertain. Because as I mentioned before that anyone can play music but when you're live, you have to perform. The only difference is people are not watching you but they're hearing you. So being able to speak clear or know facts is true because unlike pre-recorded media you cannot go back and edit. The Syndication of The Raven Show on 92.5 is going a bit slower due to the fact of my Raven Eggs & Kegs Radio Show and me hosting shows this year. There's no rush really to syndicate but if there is a station that want to carry it, then by all means write me and it is done.

Describe the response the first Raven Eggs And Kegs broadcast received when it debuted at hardrockradiolive.com.
It got great feedback and some of the other listeners of Hard Rock Radio Live have told me that the collection of music I played was very good or never heard before. This is one of the more professional internet radio stations out there where there is no drama or people kissing ass just to get a perk. If you fuck up too bad, then you're out.

For what reasons can the "fuck up once and you're out" approach can improve internet radio as opposed to drama and kissing ass for perks?
Well in many cases some internet radio stations out there are about cliques and drama and because they're a friend they tend to get a more perks than someone who may be new. Also egos can play a huge factor in moral sort of speak. When you have a few DJs that get listeners in one set of numbers and then you get a DJ or 2 that can really bring it and pull lot of listeners, then the other DJs start to hate. To me if you're doing internet radio and take it serious then treat everyone equal and you will find out that the turnover rate of DJ's with a station will be low. That is why I'm at the level I'm at. Many people don't really realize I'm an internet radio show until they write me and say "I'm sorry I can't tune you in or what station on the radio are you on?" And I tell them they can listen to me live online and not only that, but they can download the replay of my live shows if they miss it. And I have a good international listener base so during my live shows and the time slot I come on live, people mainly in the Central, Mountain and Pacific Time zones are my biggest listeners, but the downloads allow those international listeners in the world to hear my show where the time zones are more than 6 hours difference. So it's a double win situation for me.

In the three-plus years you have hosted Raven Interviews and Raven Eggs And Kegs your listenership has increased to a worldwide audience. Did broadcasting Raven Eggs And Kegs worldwide result from a gradual development?
In fact it has. When I first started my radio show I was mainly heard here in the states and any worldwide listeners at that time I was not aware of simply because it was pre-recorded. Since going live I've been able to really interact with more people and those people help spread the word of my radio show to the unknown. Now I have a street team called the Raven Militia which started as an online street team group and eventually made its way to being national with chapters in the USA and now a few international chapters. So the progress have really been great. When I interviewed Dark Funeral in Denver in 2007 that pretty much help with the overseas following. Now that I have a listener base worldwide I hope to continue bringing the fuckin madness and brutality known as Raven Eggs and Kegs show.

Why the relocation from Chicago, Illinois to Denver, Colorado in 2007?
To be honest there wasn't anything for me in Chicago anymore. The city is overcrowded and it's hard to really get a name for yourself especially in a media market such as Chicago. I wanted a change of pace and Colorado was it. I have a respective following throughout parts of Colorado.

How much did your following increase after the move from Chicago to Colorado? Do you think this happened because Colorado's market for metal radio isn't as crowded as the markets in other states?
That's partly the reason, the main reason was that being born and raised in Chicago I was unfocused on doing a lot of things. The city was overcrowded and a very hard market to make it especially on Internet radio. I wanted a change and a new start of sorts and I've visited Colorado a few times so I decided to go somewhere that I was familiar with. And since then it's been a successful risk I took coming out with limited money and getting established. Now it's been a hell of a ride and especially now that I'm hosting events and actually getting paid to do so.

In which countries does Raven Eggs And Kegs receive the most positive feedback?
Believe it or not Australia has been very supportive. Russia is another area where I'm supported. Bands such as Radigost really helped with me gaining support over there. The band Netherbird has also helped in Sweden. So it's just not me, but bands who support me and what I do.

Describe some of the things you can say on internet radio you couldn't say on AM radio. Do you account the lack of restriction as the reason more people are starting their own internet radio programs?
Yes, the FCC tends to restrict what you can say or do here in the USA. However some AM stations who may not have sponsors or commercials can get away with some things but can't go overboard. With internet radio you can say whatever you want. However there are certain things that you have to make sure that you do. Make sure you get with a company that take care of the royalties of the bands or artists they play. You do that then you're all good unless you play a local band who gives you permission. There's the old saying cover your ass when doing stuff cause the end result can be drastic.

You likewise support local and indie bands on the show. Name some of the bands you supported recently and how well known they are becoming in the metal underground. What is your criterion for giving bands exposure on your program?
Just to name a few: Less than under (Colorado), Kastasyde (Chicago), Netherbird (Sweden), Nefarium (Italy). I know too many bands to name here. Haha. But as far as my requirements for a local or indie band anywhere in the world to get airplay is make sure your music sound quality is ok. If it's a rough sounding demo it will be hard to play it due to music being compressed when coming out the other end to your speakers. Otherwise I tell bands to just email music. 90% of bands get their music played on my shows. Just don't send emo! You send me emo I will delete your email. Just being honest.

You mentioned being personal friends with Dark Funeral, Nefarium and Asmodeus. Have these bands been featured on Raven Eggs And Kegs? Do you have any working relationships with these bands, such as cross promoting?
Dark Funeral are great group of guys and a blast to hang out with. I thank Regain Records for setting that up. Me and Nefarium have become very close and I promised them ill bring them to the states soon. Asmodeus I've spoken to off and on because of schedules. But all 3 bands did name tags for my show and they promote me in their own way outside MySpace or online. I don't expect them to promote me but the fact that bands with busy schedules take time to talk with me and a few other things here and there is all great to me and I'm very thankful.

Describe your interview with Dark Funeral. What was the atmosphere of the interview setting and what was the ground covered during the interview?
The interview with Dark Funeral was great. They're all humble and down to earth. The atmosphere was cool and ever since then I've become good friends with them and an honor to know them personally. When I interviewed them, I wanted to cover them in Denver and I wasn't star struck. I approached them very professional and I can tell they appreciated that.

List the other bands you've established personal friendships with and describe your cross promotion with them.
Bilocate (Jordan), Torrid Flesh (Colorado), Rev Theory and Flatline (California) just to name very few. The support is awesome and we all do what we can to help each other. Bilocate have helped me in Jordan, Torrid Flesh are good friends of mine in Denver Colorado so we're always helping each other. Rev Theory are a great group and I want to say a special hello to Julian who's been a great person. We keep in touch with each other via text messages time to time and Flatline and myself have been in touch since 2006. They were one of the first bands I've been playing and promoting since I started Internet radio. All in all, each one of the bands have helped me in areas that I could not tap into and for that I'm very thankful.

You and your program have been mentioned on such forums as the official Church Of Satan website. Describe the nature of the exposure on this and other forums on the internet and how much recognition this has gotten the show.
I interviewed Warlock Corvis about his store The Ninth Gate. When I did that they put me on their site for a while and other Satanists found out about the show and the interview. The fact I'm a Satanist also made it even that much sweeter to get mentioned on their site. My radio show has been mentioned in a few e-zines and other websites along with them running promo code offer from listeners who put in any established code they set aside for my listeners.

Fans can download older programs and interviews from the official Eggs And Kegs website. Are you consistently updating the number of shows in the archives?
I try to keep it to 5. So after I get off the air live I upload the show and take the bottom away. So if you missed a show 4-5 weeks ago then pretty much you're out of luck when I add the newest one. I add playlists also in the download area so people can see what was played. Once they click the orange pod logo on my official website you will see everything there. I also replay my most current show on my MySpace profile now.

Do you ever accept requests from your listener? How often do you receive requests?
Yes I do. I average about three pages a day of friend requests total on average.

The Raven Eggs And Kegs site features a chat room where fans can communicate with you online. How active does the chat room get on a good day? Are there any other surprises fans can expect when logging on to the website?
The chat room is a world within itself. Shit can get crazy and silly a lot of times and not in a bad way. I interact with everyone in my chat room and include them by talking to them live on the air if they ask a question or make a statement. As far as surprises they'll have to go to my website and check time to time.

You include a mock commercial or two in episodes of your show. Describe some of these for the readers?
I have one called "Motivation By Raven." It's a silly commercial I do. It's supposed to be for people who are down and tired. The background music is elevator/jazzy and my voice is deeper. Anyone who knows me will tell you I'm not afraid of acting silly and the fact I established myself by doing crazy Seven-Eleven Indian voices to live phone pranks. I fuck band names up all the time and the phrase "live fuckin' radio... gotta love it" has been established by me and all in all I make it where you get a show and hell I even got closing music I play when people know it's the end of my show.

Describe some of your commercial skits and live phone pranks.
I am a silly person by nature and all the commercials I do are done by me. I'll say that I'm not afraid to make an ass of myself sometimes and as long as people are entertained then I've done my job. The live phone prank thing is really different cause most pranks are recorded whereas mine are live and I don't make mistakes when I do them. My favorite commercial I've done is the motivation Skit. It's similar to the old Pat skit from Saturday Night Live. From the background music to the sounds I make during the commercial, makes it too funny. And then at the end of the commercial there's a mock address where you can send money to get a copy of the motivation. It's like a infomercial gone bad, haha. Another one I did was a vote for Raven political commercial. This past election was so negative to where I decided to shake things up with humor. So I have this "Hold your head up I'm unstoppable" type of music and tracked my voice of 3 tracks to make it seem like I was responding to the narration when in fact all voices are done by me. And at the end I went as far as to say "I approve this message" People got a kick out of that.

How much headway has the Raven Militia made in promoting Raven Eggs And Kegs? Which areas of the market does this team target to attract more listeners?
Oh a huge part! Without my Raven Militia Street Team worldwide helping me promote in other areas then there would be no way I would have the success I have. They play a major part and I cherish and thank each and every one of the chapter heads worldwide. They target various bands and people in their city by way of: Internet, outdoor promoting at concerts and venues, emails and word of mouth. Each chapter head gets a free radio show t-shirt of their choice as a thank you.

Tell the readers of The Denver Shadow Ravens Paintball Team. Describe some of this group's recreational activities?
That's my paintball team. I haven't got the people yet because I tend to scout new blood time to time. No major activities at the moment. But I am registered with the APPL.

This past year you hosted the Thunder Of Gods Festival which you now refer to as the "Blunder Of Gods Festival" since it didn't turn out well. You mentioned the reason had to do with promoters who exploit bands. What is the story behind this?
Well in the beginning stages of this event it was positive and so many people and bands were looking forward to this fest. The turnout was not as expected and things weren't really set up right. I honestly don't think he was out to rip off people but due to the low turnout I guess he decided to cut his losses and bail. The sound people didn't get paid so that was one of the main reasons. Thursday night was ok and Friday was decent but I don't think he made the money to cover everything. Now the fact that he bailed is one thing but when you change your number, cancel your MySpace, cancel your email address then it gives the impression that you were out to rip bands and people off. Bands merch was missing and the fact he didn't tell anyone and just bailed don't help matters. I stuck around to let bands know what the deal was and I talked about this on my radio show. So in our eyes he was out to rip bands off instead of just asking the bands if they'll do it and be upfront about the money situation. There's a few bogus promoters I know out there but he ranks in the top three.

In spite of the Thunder Of Gods Festival turning out badly you decided to host the 2010 Michigan Metalfest. Are you confident this festival will run more smoothly than the last? Which bands will be performing at this festival?
Well this fest is much different and I did my research on this one. This will be their 20th year doing the fest and this one is a lot more legit and well planned out. For me to be hosting this fest is an honor and I expect to bring the energy that I'm known to bringing. I'm not too worried about this fest cause if u go all the way back on the first one, you can see that something special was brewing and now 20 years later I get to host it. From Cannibal Corpse to morbid angel this fest was something special. Next year in may Michigan shall be hit with the Raven effect.

You have launched a "mobile friendly" version of the Raven Eggs And Kegs website. Which company did you choose to adapt the site to a mobile friendly format and what led to your decision to choose them?
Well I use a thing called Scanlife. It mainly helps people that can't type in a URL in their mobile browser so when u download the Scanlife application on your phone, it will use your camera on your phone to scan the picture rather it's on the web, card, poster etc. Once it scans the barcode it will take you to wherever you encoded it to. My website is both flash and HTML so I have the code to take you to the html version of my site. It's really awesome and in fact if anyone download it for their phone they can scan the barcode in your magazine with this interview and go directly to my site. But they need to have the Scanlife application downloaded to their phone. It works best with Blackberry and Iphones.

What advice would you offer someone just starting out in thenet radio industry?
First and foremost be yourself. Don't try to copy someone's style. Be original; know how to entertain and a good voice. Again as I mentioned anyone can play music but it takes that special something to keep the listeners attention. Check the ego at the door. You think you are the best but there are people out there that are better. Again, have fun but professional.

Anything you'd like to conclude this interview with?
First of all I'd like to thank you for the interview, I am most thankful. To all my listeners who stuck with me from the beginning and even the new listeners. Without all of you I would not be where I am and for that I thank you. All my sponsors and endorsers both past and current who took a chance and had faith in me and my show. All the great people I've met worldwide, all the bands I've become friends with and those who accepted me for who I am. All Satanists worldwide who embraced me. To all the great metal heads in the state of Colorado who took me in and supported me. That's really about it. Make sure you order the radio show t-shirt or hoodie. Look for me to visit your city soon and keep supporting metal but more importantly support extreme metal. Hail Satan.

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-Dave Wolff

THE FALLOUT MAGAZINE
INTERVIEW WITH LIAM GUY

The Fallout was created to exclusively focus on Australian metal, which you believe doesn't receive the attention it deserves. In Australia is there more to metal than bands like AC/DC, Bestial Warlust and Destroyer 666?
Australia has a very diverse, if not overlooked, metal scene; there's a band for any taste from power metal to black metal. We have so many good-quality metal bands here that have come and gone over the last twenty years, and personally I believe a lot of Australia's metal bands have the potential to be the best on a worldwide scale. Australian bands like Mortal Sin, Dungeon, Alchemist, Sadistik Exekution and Destroyer 666 have managed to crack into niche markets overseas, but they still remain largely underground in comparison to the standards of the major metal centers like US and Europe. Due to our distance from the major metal centers, and the fact that the mainstream press and radio stations don't do much coverage on metal, our local metal scene is virtually overlooked. You mentioned AC/DC just before, and the widespread opinion around the world is that AC/DC are Australia's "only" heavy metal group... this could be far from the truth. The last few years have seen some amazing changes in the Australian metal scene, however. Ten years ago, only the mainstream international metal acts would come and tour Australia (and their visits would be infrequent), but since 2005 so many great bands have visited our shores. Testament were here for the first time in 2007, same with Sodom, Celtic Frost, and Blind Guardian. In 2008, Iron Maiden did their first tour since 1992... that was one of the most amazing concerts I have ever been to. Dream Theater's first Australian tour was a few weeks before... which was not quite as good!

The Fallout in is present format has released eight issues since October 2006. The zine's earliest incarnation appeared in 2005 before you began to publish it on a regular basis. How did the zine progress during this time?
In 2005, my mate James (the singer of the band I play in), and myself wanted to put on more all-ages shows for up-and-coming melodic metal bands in our hometown of Brisbane. At the time there were only a few bands in the city playing melodic metal, and James and myself wanted to start an online community... or something... for these bands. We were both seventeen at the time. In May 2005 I had the idea of putting together a monthly newsletter for our online community, and this three-page newsletter was called The Fallout. The online community idea never took off, and James and I only managed to put on two shows before the last all-ages venue in Brisbane closed down in 2006, but I kept going with the newsletter until around August that year. Around that time I discovered fanzines for the first time, the first one being the Adelaide zine Long Gone Loser. I got in touch with their editor Damo, and we got talking about how there aren't enough metal fanzines in circulation. This conversation prompted me to begin work on The Fallout as it is today. The first edition was released at a Mortal Sin gig on October 16, 2006.

The Fallout features interviews, reviews and news pieces on Australian bands besides bands touring internationally. Also in this zine are articles on the scene in Australia and less well known bands from metal's history.
Around the time I put together The Fallout's first edition I was a big fan of the US thrash band Anacrusis (and still am!) so I wrote up a two-page article that covered Anacrusis' history from beginning to end. Around the same time I was discovering heaps and heaps of defunct metal bands from the past that people had almost forgotten - bands like Eudoxis from Canada, Atomkraft from the UK, and Nothing Sacred from Melbourne. I thought it'd be a good idea to include articles on these obscure metal bands, as well as write reviews on their albums or EPs (and in some cases, demos!). Every edition of The Fallout has an article on the history of a cult metal band, some of which include interviews with members of the bands themselves. People have often told me how much they like this part of The Fallout, and have said that it adds a bit of a unique touch to the zine!

How many contacts has The Fallout made with zine readers outside Australia? Do you see readership increasing in the future?
The Fallout is only distributed through shops in Australia at the moment, but I've had a number of overseas readers buy copies of the zine from me just through mail order and finding me through MySpace, etc. The next few editions I want to get some more overseas distribution going. If anyone who is reading this is keen on the idea, please contact me at thefalloutmagazine@gmail.com, or www.myspace.com/thefalloutmagazine.

How many responses have you received from overseas readers through snail mail and MySpace? From which countries has The Fallout gotten the biggest response? Would these countries be where you would want to have overseas distribution first?
Quite a few of the overseas fans come from Germany, and I've had a few from the UK and the US as well... I've made good contacts in Germany through The Fallout - they also have a really good metal zine over there called Thrash Attack, which is worth reading. I probably would look at Germany being the first place to have the zine sent to... they certainly love their metal over there.

Do albums released by Mortal Sin, Dungeon, Alchemist, Sadistik Exekution and Destroyer gain sufficient fan response despite the lack of coverage in the States and Europe? How about in other areas like Japan, the Ukraine and the Philippines?
I can answer both parts of that question by using Dungeon as an example. Dungeon's first album was released in 1996 through a Japanese label, and since then they've had quite a large following over there, touring the country in 2003. Their further albums were released locally in Australia as well as through Europe via another label. Megadeth handpicked Dungeon for their 2005 European tour after touring with them in Australia that same year, which further expanded the band's profile overseas. I was talking to former Dungeon frontman Lord Tim about the tour, he told me that the buzz they caused over there helped raise more widespread interest in Aussie metal bands overseas, which seems to be continuing to this day! The bands I listed are all Aussie metal groups who get their music distributed through foreign metal labels; stand-alone metal labels in Australia are few and far between, but very dedicated to what they do. I guess it's about who you know in the industry, or how appealing and inspirational your music is to an audience. Bands like Alchemist and Sadistik Exekution have very wide cult followings across the seas probably for the uniquity in their sound. Alchemist are a very original metal group that meld death metal with psychedelic and avant-garde elements. Sadistik Exekution were notorious throughout the early 1990s for their chaotic death metal which would've undoubtedly been ahead of its time and probably scared many people to death! They were also infamous for their equally chaotic stage performances as well, but that's another story! Australia's also gains a lot of overseas attention for its blackened thrash metal contingent; bands like Gospel Of The Horns, Atomizer, Vomitor and of course Destroyer 666, who you mentioned. Australia's blackened-thrash contingent seems to be one of the best-known and most-recognized styles of heavy metal in this country.

Australian blackened thrash has been widely appreciated in the underground for more than a decade. Have you noticed an influence it has had on bands from other countries in recent years? If so, can you cite some examples?
A lot of blackened/death/thrash metal bands in the overseas underground cite Destroyer 666 and Bestial Warlust as influences, which I've seen being mentioned in fanzines like Thrash Attack and Metal Storm. In our eighth edition, Stoner (one of The Fallout's contributors) did an interview with a Canadian death/thrash group called Riotor who also cited Destroyer 666 as an influence. US thrash metal group Merciless Death cite the cult Sydney thrashers Slaughter Lord as an influence, as well as Mortal Sin and Hobbs' Angel of Death, and even have a song titled "Slaughter Lord" on their first album "Evil in the Night"! Also, if you look at some really early photos of Mayhem you'll see they are wearing Sadistik Exekution T-shirts!

How sizable was the turnout when Iron Maiden and Dream Theater appeared in Australia? And how was the turnout for thrash veterans like Testament, Sodom and Celtic Frost and newer bands like Blind Guardian? In the case of these three bands, how well did they respond to the fans' enthusiasm when playing there live?
I can only speak for my hometown of Brisbane, but from what I know Iron Maiden's shows were amazing turnouts throughout the country. The arena at the Brisbane show alone was packed to the brim with keen fans ranging from young pre-teens to veteran metallers who would've seen them the first time they toured here! Dream Theater's show probably had roughly about 1500 people, which I was surprised about because Dream Theater's popularity in Australia has only really come into being since the early 2000s. Celtic Frost and Blind Guardian didn't visit my city - Blind Guardian only did two shows in Melbourne, and from the things I've heard the shows had healthy turnouts of over a thousand people. Testament's Brisbane leg of their first Australian tour in 2007 was held in a small club venue, yet they announced how impressed they were over the reaction that they promised they'd come back again very soon. That they did in 2008, and the Brisbane show was held in a much bigger venue and with a bigger crowd the second time around! As for Sodom's Brisbane show, unfortunately for them that show was held the same night State Of Origin (Australia's major annual football game) was on, and the club they played at probably maxed at no more than 500. The other shows in Sydney and Melbourne I heard had healthier crowds. Despite the small crowd at the Brisbane show, I had a hell of a time watching Sodom live.

Do you believe the responses the more prominent metal bands received when performing in Australia will open doors for other prominent metal bands to perform there, and in larger venues? What bands would you most like to see travel there?
I think so, but I guess logistics are always going to be the problem for the bands wanting to tour here. A lot of international bands usually put Australia in their tour schedule if they also do a tour somewhere else close, like Japan or Brazil. I would personally love to see Overkill tour Australia, as well as Candlemass and Voivod (who were here in 2000), and Iced Earth. If Sentenced hadn't disbanded in 2005 I personally would've loved to see them do a tour here as well. There are a bunch of artists I'd love to see tour here again as well, like Heaven and Hell, Kreator and Helloween. I roadied for Helloween when they were here in 2008... really cool guys.

Upon the release of the first edition of The Fallout at the Mortal Sin performance, how many metalheads expressed their interest in the zine? Did this steer your toward your decision to continue with it?
It was received with a great response. Some people had read the newsletters I had done earlier in the year, so they were keen to check out the new direction I had gone in. One of the people I gave a copy to that night instantly wanted an interview in the next edition, which was cool! A girl I gave a copy to simply responded "It looks great, but it needs more porn!!" A few weeks after the Mortal Sin show I went to Canberra for the final Metal for the Brain festival, and took a bunch of copies with me and they were all sold within the one day. Needless to say, I was quite humbled and joyed to know that people enjoyed The Fallout's first edition, and I was eager to get to work on the next one.

How informative do you feel your article on Anacrusis was when it was published? Could you describe this band's history and contributions to underground metal for this interview?
Basically the article was an in-depth overview of Anacrusis' career, from when the band came together, the tours they played, the troubles they had along the way, as well as detailed descriptions of what each of the four albums they released sounded like. They were very ahead of their time sound-wise, which is probably one of the reasons why they never made further success. I guess it was just a fan bragging about his favorite band and what they got up to! I have sent copies of the article to two of Anacrusis' members - singer Kenn Nardi and guitarist Kevin Heidbreder, who both loved it!

When covering such bands as Eudoxis, Atomkraft, Nothing Sacred and other obscure underground bands, did you receive any responses from your readers that you've told them of a band they hadn't heard of previously and they're now interested? How important do you feel informing today's underground scene is? Any other obscure bands you've covered worth mentioning?
I've had a few metal fans who read The Fallout come up and ask me "Where can I get some stuff on that band you wrote about?"... for that I always leave a web address or MySpace address of the band at the end of the article so people can go and have a listen to their music. After I did the Nothing Sacred article, I asked Karl [former bass player] if I could do up a MySpace profile for Nothing Sacred because they had no fan sites at the time, and he let me do it. Another band I did an article on was a 1980s thrash group from my own city called Iron Lightning, in The Fallout #7. Since they too had no fan sites at the time, I was doing a compilation CD-R that went with the seventh edition, and put on a couple of songs from their old demo tape with their permission. Other cult bands I've had in The Fallout include Possessed, Armoured Angel, Slaughter Lord, Pentagram, and Misery, who are also from Brisbane. The upcoming ninth edition will feature the Eudoxis article.

You received an invitation In November 2008 to join Germany's Metal Forces Fanzine Convention. Reportedly The Fallout was the sole Australia-based zine to take part in this convention. Describe your visit there and the number of contacts you made.
I wasn't actually there, unfortunately! Metal Forces contacted me via email telling me about the convention, and asked if I could submit some copies. I sent them three editions of the zine (one of them being my least-favorite edition which I desperately wanted to get rid of!) via mail. I emailed them and asked if they had arrived safely, but I haven't heard back from them. Hopefully they went to someone!!

Fill the readers in on the band you play in; how long you've been together, how many releases you have out and the extent of their dedication to the Australian metal underground.
I'm a drummer and one of the founding members of Metallurgy (in English that means "the study of metals and their origin"). We've been together since 2003, when James and I were only 15. Since then we've released two demos and appeared on a compilation album, and had a few line-up changes along the way. We've played a lot of live shows in our hometown of Brisbane which have been very well received. We certainly cannot wait to release our debut album this year and hopefully do some shows in other cities. We're heavily influenced by Iron Maiden and Megadeth, and our bass player Sam is a massive power metal nut! You can find us on the web at www.myspace.com/metallurgy. I'm also a drummer in a melodic metal band called Sedition, who have been together for ten years and have two albums out... www.myspace.com/sedition2006 and I was also in a thrash metal "side-project supergroup" (if you will) called Shrapnel, who have released a demo and have a 7" vinyl coming out soon... www.myspace.com/shrapnelthrashattack.

Of the three bands you've recorded with, which do you think has the most potential to represent the Australian underground as it is today? Or do they all represent the scene equally well in their own way? Have any of these bands' releases gotten attention from independent labels outside the country?
Sedition and Metallurgy represent our local Brisbane scene pretty well probably because we're the only two bands in Brisbane that play traditional heavy metal! Brisbane has a very diverse scene, but it's dominated by a lot of death metal bands. Metallurgy has a pretty big following here, which is why I'm keen to get the album out this year so we can go and conquer some other cities. Shrapnel however was pretty much hated by the local scene, although we have a bit of a cult following in other territories nationally and overseas. Our "Bogan Thrash Attack" demo cassette has received good reviews, as well as getting distributed through labels such as Hell's Headbangers. Shrapnel is on an indefinite hiatus at the moment, as all the members are busy with their own respective bands.

Name some of the major magazines and independent fanzines that favorably reviewed your bands' releases. What did these publications have to say about them?
Well the Sedition album "World of Illusion" received a great review on PyroMusic.net, the Shrapnel demo also received good words in RAVE Magazine, an Australian pop music press, which I found weird. Daniel (Shrapnel vocalist) told me he'd read a few good reviews for the demo on the web but he didn't tell me which sites!

Independent filmmakers Sam Dunn and Scot McFadden made two documentaries entitled Metal: A Headbanger's Journey and Global Metal. Both of these resulted from extensive research and travel across several countries around the world. Have you seen these documentaries? If you had an opportunity to speak to the filmmakers about the possibility of a documentary about the metal scene in Australia, what information would you be willing to disclose with him?
I haven't seen A Headbanger's Journey in its full entirety yet (dramatic music). If I had the opportunity to speak to Sam Dunn and Scot McFadden about the Australian metal scene I'd tell them about how diverse the scene is here, and pretty much the same things I mentioned earlier. If I had the money and resources, I wouldn't be opposed to putting together my own documentary about our metal scene. I've got a short video on Youtube called "Australian Metal Bands of the Past" (under the username "TheFalloutTV") which is a brief document about Australian metal and has received a lot of great responses. I've got ideas for more similar videos in the future.

The Fallout has been nominated for best zine by the Australian Metal Awards, which is scheduled to be held November 7. You have an interview at australianmetal.com to spread word of the zine. How do you feel about these accolades?
It's an honour, what more can I say?! I admire what the lads at The Association of Australian Heavy Metal (who will be running the awards) are doing, because they have the same sort of feeling towards the local metal underground like I did when I began The Fallout. It's awesome that more like-minded people are doing whatever they can to support their home metal community. There, a shameless plug of the AAHM!

What does the future hold for the Australian metal underground? And is there anything else you would like to achieve with The Fallout?
Over the last five years, probably with the introduction of MySpace Music and whatnot, the Australian metal scene is probably at an all-time high. Bands have more access of getting their music heard over the internet, bands are making their names known overseas and playing over there, and more international groups are coming here. Metal in Australia is certainly getting more recognition as it was ten to twenty years ago, but for the most part it still remains an underground culture, and I think it probably will stay that way due to our distance from the other major countries, but who knows. On the other hand, this current decade (especially 2004 and onwards) have been some of the best years for the local scene and I personally hope things keep progressing in this way.

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-Dave Wolff

HEAD NOT FOUND
INTERVIEW WITH ANDREW C. ZINN

The beginning of an interview is usually where a band is asked about its lineup and whatnot. Name the band members with the instruments they play, and how long this lineup of Head Not Found has been working together?
Josh Spangenberg: Drums, Jeff 'Monster' Clark: Guitar, John Vargas: Bass, Andrew C. Zinn: Vocals. We jammed as Vargas, Monster, and me for about a year. Josh joined up with us about two years ago. We have been a band for about three years and our current line-up for about two years.

Before you were a member of Head Not Found you were playing in such bands as Mouth Full of Fist, Trokar, and Unrelent. Are any of these bands still active these days? Are you currently keeping in touch with any of them?
None of those bands are still together. Although, they could be. All the members are still in Alabama. We all stay in contact and they all help us out. They come to practices, shows, buy our merchandise. David Breazeal, even gave us his old drum kit. He was in Unholy Ghost, Pessimist, and some other Florida Death Metal bands. We are all brothers. True head bangers are hard to find around here. We all stick together and hang out whenever we can.

Was the name Head Not Found inspired by fictional horror or did the inspiration come from true life events?
I really don't know where the name came from. It took us forever to decide on it. We had a notebook with proposed names. I believe Vargas came up with Head Not Found. We looked over the notebook and finally decided on Head Not Found.

Head Not Found originate from Alabama, a known part of what is known as the Bible Belt in America. What are your personal views of being a death metal band in a strictly religious environment where little if any forms of self expression are tolerated by the status quo?
I really don't think about it too much. It has gotten easier to find venues to play. Way more so than when I started out. I guess I could sum it up with a story. Our bass player was at the local mall. He had on the famous Cradle of Filth T-shirt. The 'Jesus is a Cunt' shirt that we all know and love. He had a women walk up to him and say, "You know what, there's something real ugly on the back of your shirt." He responded with a simple "yes." I thought her line of questioning was absurd, but, whatever. The lady continued, "If you wore that shirt out where I live at night, something bad might happen to you." At that point Vargas walked away. They yell at you for your t-shirt or the music playing in your vehicle. There is no arguing with them because they are too stupid to make decisions for themselves. I used to raise hell with people like that. Now, I just walk away, I am who I am. The band is who we are. We are never going to stop loving metal. It won't happen. I just walk away from assholes like that. They are wasting my time with pointless debate. I can be doing better things with my time.

Head Not Found's current release Post Suicide Regret has been circulating in the underground for some time. At which outlets, online and otherwise, has this release been made available? How well has this release been received since it came out?
It is, of course, available from us. You can mail us money and we will send you a copy. Visit our MySpace to find out how. The album is available at all the record stores in our home town. The album has gotten good response. I don't suppose most people would walk up to us and say that it sucks. It has been a good album for us to get our foot in the door. We put a great deal of money, blood, and sweat into it. We put all we could into the record. If people like it, that is cool and we hope you will come back to see us. If not, we can't take the time to care about that. What we do is for us. If we are happy with the product, that's all we care about. We know if we make a record that is true to what we want from our band, then someone out there will enjoy it. One fan is all we need.

After completing the writing and recording process of Post Suicide Regret, does the band have a better idea of how you would like to record the kind of full length that's closest to what you wish to achieve?
Absolutely. First and foremost, we will record and mix it ourselves. We are working towards getting equipment to do so. We want to be a self contained unit as far as that goes. We will record, mix, compress, and package the next one. We will do this until someone is kind enough to sign us.

What do you believe the band will get out of recording and mixing it themselves as opposed to doing so in a studio?
We think it will produce a more pure product. We will have no outsiders making suggestions. We will have total control over what we produce. It will be exactly what we want.

Are you in the process of writing songs for the next full length?
We have two solid songs. The third is written, I just need lyrics on it. We started the fourth song last weekend. The new recording equipment we bought for the computer is helping a lot.

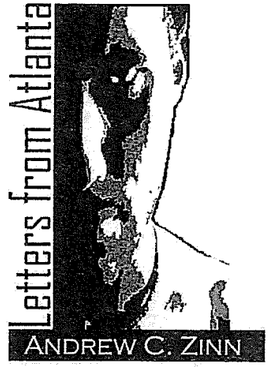
Who is the band's lyricist and how does the name Head Not Found relate to the lyrics and content of your songs? Which of your songs most strongly represent the message or messages the band seek to convey to the underground and the world as a whole?
I write almost all the lyrics. The only time where Head Not Found is relevant to lyrical content is in the song "Murder Suicide." As the band wrote the song, I heard darkness and sex. The music gave off an eerie vibe, kind of like music a serial killer would play if he wrote heavy metal. I always have to hear the song reach its completion before I write the lyrics. I try to channel the energy or mood of the song into the lyrics. I am a huge fan of Robert Crumb the artist. I have watched his documentary too many times. He had a cartoon, although satirical, that was very dark in its view of male sexuality. The cartoon portrayed a character who removed the head of this girl and he fucks her. He feels guilty afterwards and puts her head back on. She starts to yell at him, understandably so. I think this is a painful truth about the relationship between men and women. Men would much rather fuck than talk and women the vice versa. Don't get me wrong; lots of women like to fuck and lots of men like to talk. It is very true that the superficial plays a large part in the choosing of the opposite sex. This is the first thing that attracts you to a person. After that, most of the time, the relationship sours and gets taken to very dark places. Rejection, loneliness, mistrust, rape, and even murder. That's what I wanted the song to be about. When relationships go bad. At the end of the song the lyrics are simple, "Cut her head off." We use this in our shows. We command the audience to chant the lyrics with us. I even let them scream into my microphone. Sweaty, moshing, testosterone, men love it. It is also surprising how many women, in the crowd, sing along too. Try to figure that shit out.

Do you see connections between this superficiality in relationships, in which looks are a deciding factor and the acts of a serial killer? To put it differently, is the serial killer targeting the superficial to gratify some inner desire, or in judging by the superficial and then attacking it, is he by proxy attacking his own superficiality?
I have studied serial killers, up to a certain point. I am not an expert. I have read the killing is not immediately gratifying to them. The killing is done so they can enjoy it later. Brain candy, if you will. I don't know if that relates to the question, but I did want to throw that in. They say that male serial killers prefer to murder people they don't know very well. This would lead you to believe there is a superficial motivation there. I know that Bundy picked girls with shoulder length brown hair. On the flip side, women serial killers kill people they know, family members and such. This would lead you to believe there is not superficiality to the act of serial killing. As a whole, none of us will truly know the seeded reasons as to why serial killers do what they do. I suppose the ultimate truth about serial killer motive is, thankfully, an enigma.

What is your view toward Hollywood's fictional take on serial killers such as Silence Of The Lambs and Seven? What are the biggest similarities and differences between these movies and the documentaries mentioned above?
I think 'Silence of the Lambs' did a good job. I have enjoyed all the Lector films. I have heard there was another version, of one of them, released in the 70's or 80's. I have never seen that one. 'Seven' was also good. It is funny you mention it. That was my mind set when I was putting together my first book. In 'Seven', when they found the killer's apartment, he had a large catalogue of journals he had written in. That is what I wanted my first book to be, the diary of a madman. However, no one understood and called it poetry. Whatever, at least they call it something. I think, for the most part, Hollywood does a good job with the subject. They seem to portray serial killer behavioral patterns quite well. I hate to give Hollywood a pat on the back, but they seem to do a good job. On the other hand, if a movie about a serial killer looked shitty to me, or at least the trailer, I wouldn't watch it without some references.

How do you view movies about serial killers that are intended as social satire, such as American Psycho?
Actually, I read American Psycho. Brett Easton Ellis is a good writer. I really don't know what his intentions were when writing it. I don't think he's trying to make any statement. I just see the book and the movie as being way over the top. It looks like, to me, he wanted to scare the shit out of people and that is what he achieved.

Are there any other Robert Crumb cartoons that influenced your work? What was the documentary about Crumb like?
I don't think so, or at least directly. He used to draw for American Splendor written by Harvey Pekar. Pekar, I have studied and read a great deal of his work. I like his stuff, but don't apply many of his themes to Head Not Found lyrics. I always enjoy documentaries and the Crumb documentary was no exception. It is a sickness that I try to dissect every artist that I appreciate. I research them and find out how and why they do what they do. It fascinates me. The Crumb movie is, pretty much, about the last few days he lived in the US before moving to France. The camera travels with him and they talk about his upbringing, his art, and how it relates to the human condition. The documentary is amazing.



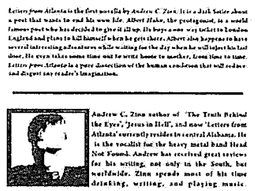
Is there anything about Harvey Pekar's work that spoke to you or inspired you as the lyricist for Head Not Found? Which of the other artists you have been exposed to directly or indirectly inspired you as a writer?
Not really. He wrote about everyday experiences. I don't do that with Head Not Found. If I do, it is totally subconscious. I save the mundane for my poetry. I suppose, to me, music should be more about escaping. That is another reason why I keep the lyrics vague. As far as me being a writer for Head Not Found, I am mostly inspired by New Orleans metal. Bands like Eyehategod, Soilent Green, Crowbar, and the lyrics of Phil Anselmo. I like almost anything that comes out of New Orleans, but the folks I just mentioned, are the ones I rip-off the most.

Name some of the other songs on Post Suicide Regret and their subject matter. Do they generate the same feelings as "Murder Suicide" generates?
Honestly, other than '8.13' and 'The Passion' the other songs are left pretty vague. The two tracks I just mentioned target the, I guess you would call it, psychosexual. Lyrics for 'The Passion' where written by Monster, our guitar player, incidentally. What I mean by psychosexual is looking at the dark parts of personal relationships. Soilent Green touches on this, as well as Phil Anselmo, when he wrote 'This Love'. The other tracks, on the album, I leave open to interpretation. It is like a painting. You look at a painting and I look at a painting and we might get two totally different ideas about what the painting really means. Sometimes, things can be taken for face value or they may have a deeper underlying meaning. I want people, who read the lyrics, to develop their own opinion about what I write for Head Not Found. I want it to be their thoughts as well as my own. I try hard not to tell people what to think. Sometimes, I can't help it. I guess, to sum it up, I want people to think for themselves and not blindly follow.

In what ways do '8.13' and 'The Passion' indicate the darker sides of personal relationships? Are these based on the artists you have perused or interpretations of your relationships? Has anyone who heard these songs related to them?
The songs mention lies, insecurity, sexuality, ego, rape, and even murder. I suppose I borrow from my own personal experiences. I also let my imagination go a little. Exaggerate a bit. I certainly would never choose to cut a girl's head off. I wouldn't encourage other people do so either. However, extreme crimes of passion do occur. They say that fact is stranger than fiction. I don't know how many people have dissected our lyrical content. I have never had anyone say they really identified with the lyrics. People generally just comment that they like our songs as a whole. Then again, they do love to scream, "Cut her head off!" at our shows.

You are likewise known to write poetry, some of which has appeared on your personal MySpace profile. Are there influences on your poems that differ from the influences on your work with the band? Any poems you would like to mention here?
I keep the poetry separate, for the most part. My poetry, as of late, is more about my everyday life. It is similar to Bukowski or Pekar's writing. I just don't feel like I should be writing songs about eating at Taco Bell for example. It works for the poetry, just not for the music. On the other hand, Josh, our drummer, and I recorded some of my poetry with Head Not Found playing in the background. It turned out pretty cool. You can hear it on MySpace Music, somewhere. I think it's under Andrew C. Zinn. As far as poems I would recommend to people, they are all good. I am the best poet that has ever lived. My verse will travel through the eternity of mankind (laughs).

Name the first two novels you have written and how readers responded to them. What first inspired you to become a novelist?
I have, technically, never written a novel. My first two books were labeled as poetry. 'Letters from Atlanta' is labeled a Novella. That is a new major goal of mine. I want to complete and publish an actual novel. I am writing one right now. It is similar to early Tarantino stuff. The working title is 'Shoot you in the Face'. My first book was meant to be the diary of a madman. However, everybody labeled it as poetry. I suppose I became a poet by default. To me, poetry and song lyrics are the purist form of writing. I will never stop publishing my poetry. You also learn, pretty quickly, as a poet, that you have to write other things to draw attention to your work. Some poets choose journalism. I tried journalism and pretty much hated it. I knew I would have to try a more ambitious work to gain respect in the literary community.


Letters from Atlanta is the first novella by Andrew C. Zinn. It is a dark satire about a poet that wants to end his own life. Albert Hahn, the protagonist, is a world famous poet who has decided to give it all up. He buys a one way ticket to London, England and plans to kill himself when he gets there. Albert also happens to have several interesting adventures while waiting for the day when he will inject his lead dose. He even takes some time out to write home to mother, from time to time. Letters from Atlanta is a pure dissection of the human condition that will endear and disgust any reader's imagination.

Andrew C. Zinn author of "The Truth Behind the Eyes", "Jesus is Hell", and now "Letters from Atlanta" currently resides in central Alabama. He is the vocalist for the heavy metal band Head Not Found. Andrew has received great reviews for his writing, not only in the South, but worldwide. Zinn spends most of his time drinking, writing, and playing music.

You recently published a novel entitled Letters From Atlanta which is currently available at several outlets, including the Anniston Library and Relapse Records. What is the storyline of this novel?
It's about a fictional poet who lives in Atlanta. He has been able to make a living as a poet. As you know, that is rare. His career starts to decline. He decides to buy a one way ticket to London, stay a few days, and kill himself with a lethal dose of heroin. The book can also be purchased through Amazon and other online bookstores. Or you can walk into your local bookstore and they will order it for you.

www.myspace.com/andrewzinn
www.myspace.com/headnotfound2

On May 7 you were interviewed on Jacksonville State University Radio with DJ Matthew Reese. During the interview Reese discussed Letters From Atlanta. What sort of questions was he asking you about the novel?
It is kind of hard to say. It was the first time I had been on the radio in many years. I was nervous as hell. The whole experience was a whirl wind. I don't remember much of what was discussed. I talked about the book of course. I know we talked about the band. I also remember discussing the authors that I have read. I had to hang out with a couple of my lady friends and have a few beers to calm down. It is so funny, I can get on stage and be okay. Put me in front of a microphone to record or to be on the radio and I am a nervous as hell.

You plan to release a poetry collection as your next book. Any information you wish to provide before its release?
It will be awhile before I get it out there. It is a collection that I kept in a journal. The journal records the last two years of my marriage and about a year and a half after my marriage. It is dark. It takes you through drunken madness and solitude, all the way back to me trying to survive with very little money. There is a lot of pain in the book. I suffered through it purely. I am now suffering through it again. I am typing it and editing the fucker. I am reliving all I went through and put others through. It has been hard and rewarding. It has also been liberating to know that not all things are my fault. Getting the book published will be a great day of freedom for me.

Does your novel writing ever conflict with your time in Head Not Found, or can you easily negotiate both careers?
My writing does not interfere with Head Not Found. The only time it might is if I book a poetry reading or event on a night we would practice. I try not to let that happen. 99% of the time, my writing does not hinder my involvement in Head Not Found.

Would you like to see Head Not Found signed to an independent label in the next few years? Where would the band take things from there?
Oh yes, I would love to get signed. We also have mortgages that have to be paid. Head Not Found would not be able to take risks. If someone wanted to sign us, they better be ready to pay us. I have never been about the money, but if I don't pay my child support, I ain't signing no contract. The others in the band are with me on that. If we can't get the bills paid at home, we will stay at home. If a label won't put a little money where their mouth is, we won't deal with them. We love to do what we do and that is why we do it. If a label does not meet certain demands, we will do this thing on our own. Head Not Found will be just fine. We will destroy no matter what happens.

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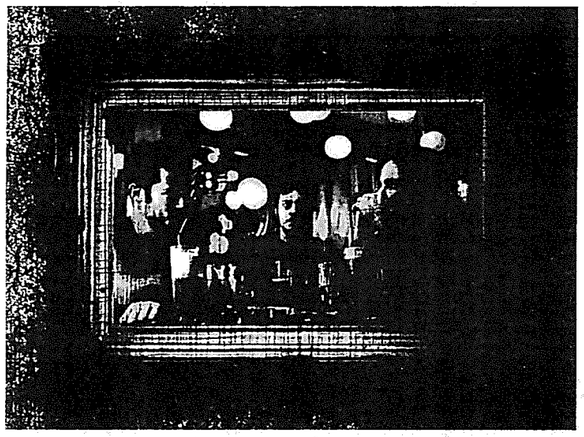
-Dave Wolff

PHASE
INTERVIEW WITH THANOS GRIGORIOU

Describe the circumstances that led to the birth of Phase. What did the band set out to accomplish?
There was a need that wanted desperately out of us... A need deep down from our core that wanted to gush out and create such a sincere atmosphere and such a familiar sounding that would feel like home and at the same time would be an open home for everyone else... We don't have a tight schedule or strict planning on what we are about to do like a cacique would publish (which at the end he'd never follow)... We have the intention to compose music for as long as were good together and I dare to guesstimate that it will be real-real long time... Of course giving concerts and sharing what we have to say with people that do justice to Phase is part of the same deal.

While describing the birth of Phase you said you formed the band without giving too much thought to it, reasoning, and "Maybe it is the smallest decisions that can change your life forever." How have things changed since you started the band?
I reconsider what I exactly wanted to do inside the field of music... I actually determined it. You could say I'm quite an indeterminist... Not in the way a scientologist would be... I've just seen what self-suggestion and obsession can cause having examples in my closest ambience... So I choose to control that as far as I'm able to... And my subconscious is well trained up to date helping me choose unsolicited things that would normally take me hours and hours of thinking... What feels right is right if you work on that a little... Having one more reason to hang out with the rest of the guys is itself a major chance... You are changing by changing your environment... It's the basic concept of the evolution and I really believe that Phase is the right influence for everyone of each member...



You cited an Indian spiritualist known as Swami Vivekananda whose path to success is thinking, dreaming and living a goal, to allow all of the body including muscles, nerves and brains to be filled with it, leaving every other thought behind. He also said it is not a path to financial or material success, but "spiritual" success. Do you consider Phase a "spiritual" entity?
Actually the distastes of the success were my addition for the reader to understand that it's not the money that we crave for even though that it wouldn't harm us if we could make a living out of it... And yes I believe Phase is a spiritual entity in a Platonic way... Phase is an idea that's way bigger than just us, the members...

Is there any significance to the name Phase connected with the band's music? How was this name chosen?
As far as concerning the first part of your question, the answer couldn't be other than an emphatic yes! In fact Phase as a term can be found practically everywhere helping us describe conditions in nature, in electronics, in physics, in maths, psychology and science in general... We have the Phases of the moon, Phase difference in maths, physics and mechanics and many-many more aspects that it would be such waste of space for the magazine as they don't concern the question's nature... Exalting all that Phase stands for in the bands measures I can tell you that; trying to stay in any other band was like trying to build the Babel tower, and now everything feels extraordinary-correct about it... I mean it's phenomenal; hanging out with two more ostensibly totally you-can't-reach-at-any-understanding-with types like me and seeing that this works perfectly without any elbow-grease is amazing... Or better it can be called a Phase coincidence! We couldn't find a better word in the whole world after a lifetime of searching to describe all that this is... And it came to me as if it was a flash of genius when I had just given up searching for the proper name, just a glimpse before I'd start trying to convince my insulted ego that it's just a name and that it's only the music that really counts... But we are all glad it happened and we are not called the bamboozlers or something...

Prior to Phase you were involved in the black metal band Black Winter. Is this band still actively releasing CDs and performing? Are there other former members of Black Winter who are now involved with Phase?
Black Winter is an amazing time-tested idea... We used to parallelize a music group w/ a living organism back then in our interviews... A living organism that grows and evolves and even falls sick... Lack of comprehension did work perfectly for Black Winter in many periods over time, which I believe is the number one problem for bands that have all the other guarantees for succeeding and I don't mean only in the financial way... It goes something like this: The music is good, people love your songs, they buy your CD's and they sing along, legitimate labels are showing interest and then you look back and you adverse the saddest sight... No one knows why he started originally doing this and what he's capable and willing to do whit all this; you realize that the only common bond with each other is some rehearsals, some live shows per year and some good times you've shared and nothing more. Everyone's passing through totally different Phase's which are shifted often like every bipolar who respects his own self, but rarely overlaps with any other member's... Periodically whenever some serious feedback reaches them reminding them that this was bigger than they really though they grab and scratch their instruments (the music ones) as a sign of arrogance and self conceit... Periodically like passing senile dementia... Regarding Black Winter hopefully music making will carry on and problems that occur over time will be overridden... Especially now, that Black Metal goes mainstream... Who could tell 10 years before that Hollywood would make a movie dedicated to the so called 2nd Generation of Black Metal and particularly in the Norwegian scene and the incidents of that time having count Grishnackh as leading hero (without Varg Vikernes' willing acquiescence)... People... You can expect literally anything...

What are the biggest fundamental differences between Phase and Black Winter? Does the material Phase creates represent a natural progression from what Black Winter were previously doing, or is it something new entirely?
The two acts are really distant... Phase is dissimilar from what I've ever done and giving a few examples in comparison with Black Winter we could say the music is different... Fast and sharp, heavy, raw riffing of Black Winter is absent in Phase's music where slower, rhythmic, dark, rolling, mysterious, creepy, sexy, sickening and nauseous at some times, unexpectedly pleasant as if there was some kind of a divine inspiration at some others, folk and ethnic which-involve-some-of-the-strangest-instruments-out-there themes reign.

Are there other former Black Winter members now involved with Phase, or are you working with new musicians? How well do you work together as Phase, and how do you combine your collective ideas while practicing?
The other guys are in no other band and are 100% dedicated musically to Phase. We are working extremely well together and everyone knows instinctively what goes where and why.

How many CDs does Phase have out altogether? Describe the progression in your music from your first release to your latest release?
As I mentioned before we faced many problems, let's say we've been through a difficult Phase. And while at the time that those lines are getting printed when we'd be promoting our 2 EPs and 1 Album, we are held back stuck having recorded some songs for a promo back in 2005 that you can't literally find anywhere... Fortunately enough... Cause it reminds me of hell of a lot unpleasant situations. But what? If we had a couple of self financed "studio albums" or printed by supposed "labels" adopting barcodes from perfumes or croissants in the back of the artwork just to pretend we've got invoices or if we had a zillion of program generated MySpace views and thousands of manually added disinterested female "fan friends" would all that add to our musicianship, our bands respectability or just amplify the validity of what we are saying?

You cite the Doors and David Bowie as influences on the band, alongside Led Zeppelin, the Beatles and Ozric Tentacles. You also cite Greek, Indian and Mideastern music as being influential to Phase. Describe the process of fusing these influences?
It's quite easy I can say, Alex and Chris have got deep into Greek traditional music, we are all coming from a rock background plus we were raised listening into music that can be considered as quite a bastard thing... Take a listen of any Modern Greek Pop-Traditional and you'll feel like you are in a techno club at the heart of Lebanon... It's really sad for the country that civilization was born and raised to pore over in cheap copies of a multicultural mixture and leaving behind their qualitative folk musing and the music of the earlier slang companies of Smyrna... We are just marrying music that we believe it is worth of hearing into a rock base.

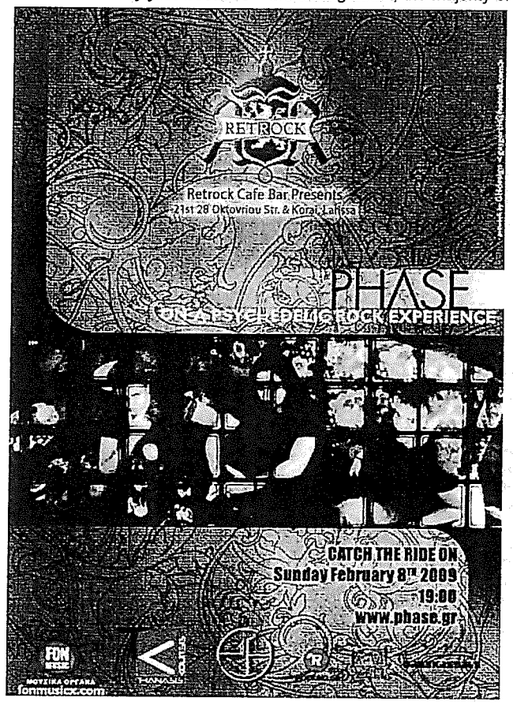
How prominently does black metal figure in Phase's musical formula? Will you continue to include shades of extreme music in your sound?
It's not that prominent at all... we don't have raw sharp riffing but we have some cold and dark parts that can remind a grim black metal feeling in a wider notion instead, which yes; I believe will be maintained as one of our music's elements.

You have said despite playing with inexpensive equipment, the sounds you produce come from your hands and brain. Is the band able to transcend the lack of finances needed to purchase fancy musical equipment?
We are spending on value over money equipment... And we gradually change the ones that are not capable for the job... I've seen many bands buying instruments and amps spending thousands and thousands of Euros while they can't make a note sounding clear... Isn't that clownish or what?

You describe the lyrical content of Phase's songs as "an esoteric psychological journey with social extensions, quite general in a poetic way and deeply pessimistic," based on "modern and past societies, cultures, religion, human sickness, lies, lies and lies we say just because we fear ... human selfishness, codes and boundaries we invent just for our sick selves to override." Is there a deeper explanation you can provide for this?
It's something more personal. Everyone can see whatever he wants by reading it and parallelize it with familiar to him situations. I would like not to describe anything further that I'm already doing by writing it...

The band has previewed some of their material on the Internet. How widespread has the response to this been?
We are really satisfied from the feedback we have received until now... It went far beyond our expectations...

Last December Phase did a series of live acoustic performances in preparation for the release of your CD In Consequence. Did the band manage to recapture on stage what you achieved during practice sessions?
We began Phase on Stage acoustic trip tour but things turned to be a mess... A Sequence of misadventures clouded us as if someone carried the jinx bringing it inside the band. And all that came and fit with an addition to the medical record of one of our members and a cure including "suspicious" medication ... So we've been shut down for a while... Our live program was suspended as well as our recording sessions... But we are still here... Our next full show is at our hometown (Larissa) in a fest supporting the Omen while one of our next acoustic shows will be hopefully transmitted live from our official website www.phase.gr.



The acoustic performances Phase did from last December included covers of psychedelic and classic rock classics. How well did these covers fit with your original songs?
It fitted really nice... we arranged the songs in a beautiful way to fit better with Phase. It was something that we needed to do since we'd really want to have written most of those songs, like Bowie's "Time" or Doors' "the End"... Then there's Depeche's Personal Jesus and so many others, ourselves. We also have recorded a cover for David Bowies "I'm Deranged" with the intention to put it as B-Side on Ad Valorem 7" vinyl and that's another reason for the release's delay because we are waiting to obtain licensing (both mechanical and digital) from Bowie's and Mr. Eno's publishing companies and that is a time consuming process.

In what ways have extreme metal fans in Greece responded to Phase? Is there anything particularly interesting to report about the metal underground over there nowadays? How has the band been embraced in other countries?
Literally everyone regardless his background expressed their curiosity on what we are doing from posters to brutal death metallers , a curiosity that scales up from the tendency we have of keeping some secrecy on what's going on with the band, since we don't entertain armature's impatience bruiting things about us, about big festivals that we finally didn't manage to perform about major labels we were about that close to deal with... We do things just when it feels like doing it... As for the underground things are really bad nowadays... Shitloads of audible garbage infests people's networking... A position wanting you having to be connected in the stupid internet all day to find venues and "opportunities" for your band prevails but in the end of the day you are the shame shit like everyone else... People (and some "Bands") often get frustrated from the effect and impact garbage seems to have... We live in the "great time of the wannabes" for sure. We keep contact with some promoters from the rest of Europe for possible concerts of the band later on...

When black metal was an underground genre, did you ever suspect it would be accepted in the mainstream a decade later? Do you think it will gain enough "true' fans in the mainstream or are most people just following the crowd, so to speak?
Take a look in the video of your fist birthday and look at how people were dressed, look back on the 60's, look on the hippies and their sexual revolution and how the movement was spread decades later disguised as a worldwide trend... think of how ridiculous, for the greater proportion of people, things at a time turned to be a lifestyle at another and have common acceptance... Multicultural societies are playing their part on helping that of course. When we are talking about MAIN-STREAM imagine something like a rivers main flow we are talking about, the majority of the water molecules that their course is quite predictable... or better let's compare it with a flock which is controlled wherever the shepherd wants to... at least the Christian church was way that clear on that... And then of course there are the affluent too... But in general there are few people who decide and many that act so, and that happens in every aspect of our modern lives... The only thing that matters is what they have that they want to sell to you... I'm not in the position of suspecting about time intervals but I can tell that literally everything can have its position into fashions field. Fashion is totally stupid concept itself anyway.

There have been several documentaries made centering on underground metal in recent years, including Sam Dunn's Metal: A Headbanger's Journey, and Global Metal which explore the genre's history and worldwide reach. MTV2 and VH1 acknowledge the validity of extreme music and as a result it has become more "mainstream" than it was a decade ago. Where would you like to see Phase fit into the scheme of this?
We are planning to make a music video for our song "Perdition" so it automatically means that seeing channels playing videos from that amplitude wouldn't hurt our interests... Personally I believe that media should give even airplay to everything that could meet some common logic's "eligibility"... If only they could have the same profits if they stayed out of vulgarian advertisement and constant brain washes, life should be more pleasant for everyone...

How do you expect the industry in general will respond to Phase? What does the band offer that is lacking in the mainstream?
Personally I believe that everything can be found everywhere, we have not reinvented America but Phase is a collection of correct, always according to my opinion, influences gathered to you as a nice package... Also you can refer to anything you have the money to promote so as mainstream... We've seen Dream Theater being accepted by the overall metal audience and not only the musicians having all those indigestible heavy riffing for the untrained ear... And we've seen their loyal fans adopting the behavior of a die hard Iron Maiden loyal fan buying bootlegs, tang tops, toilet paper and I don't know what else he can find... Advertisement in the correct target groups pays back well...

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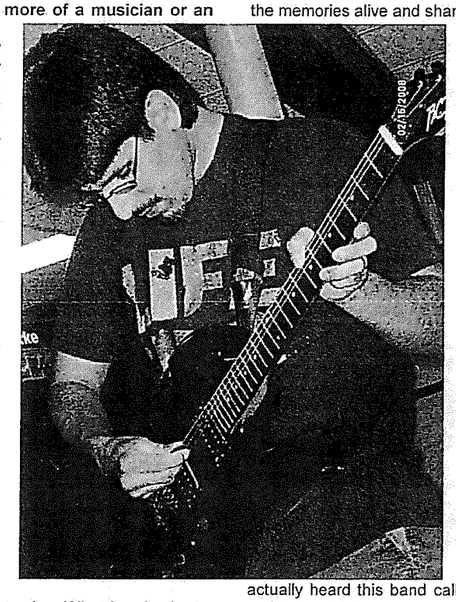
-Dave Wolff

STONE IMAGE
INTERVIEW WITH DAX D. DRUCKMAN

What is the significance of the name Stone Image, and how did you choose this name for the project?
Stone Image describes my personality. I can be very set in my ways and I usually keep to myself. I am usually very quiet and when I get to my music, I let out all of my frustrations. I sometimes describe my music as an outlet for anger. So, STONE IMAGE is me.

Explain the term "experimental industrial death metal" and explain how Stone Image interpret the term in their songs.
I like to use the words experimental, industrial metal, death metal, because they for the most part explain my styles. I understand Stone Image is difficult to just put me in one genre. I like having the freedom in my music to play what I feel and how I want to express it. I look at the different genres and I just like them all. I consider myself a musical hog. I love all kinds of music and whatever comes out into my own music is what I like at that point and time. I never aim to make a death metal song or a hardcore song. I just play what I am feeling at that time.

One of your primary goals as a musician is to "step outside the boundaries," so to speak. What exactly does stepping outside the boundaries entail? Do you consider yourself more of a musician or an artist?
"Stepping Outside The Boundaries" was my second release. Basically I was referring to my mix of acoustic drums, electronic drums, and more experimenting with sounds. I have this fascination with sounds. I like creating a strange mix of sounds and music together. I consider myself both a musician and an artist. I believe musicians are artists. Artists can show their creative side with music, drawing, and many other ways. I also believe many people have an artistic side to them. People sometimes never find their creative side and to me that is very sad.



You have an extensive history as a musician. How has all your experience led to you beginning Stone Image?
I guess everything I have done musically just made me want to do my own project called Stone Image . I learned a lot in my years as a musician. I have taken everything I have learned and said to myself, "I can do that and I do not really need anyone." I just gave it a try one day and made my first Stone Image song and then I just did not stop. I let one of my friends hear my first tape and they said you should be playing this material out live. I was in the band called Mudskipper at that time. It was then that I decided to continue making more songs and I called my project Stone Image.

Your bio states you first became a drummer at twelve. What inspired you to begin playing at an early age?
My inspiration to become a drummer was my grandfather and the instrument that I chose to learn. My grandfather was a drummer, so I got my first shot at the drums when I was very young. I tried other instruments and I just did not care to learn them. The drums I stuck with and I got lessons on how to play them correctly.

By the time you were a junior in high school you were performing in bands publicly. Were there any learning experiences that happened when you began performing that have stayed with you until today?
I have learned a lot of things when I started performing in bands and playing shows. Some things that I have learned that stayed with me today are: learning the music business and how difficult it is to make a living at it. I also learned how to make a better stage performance happen and most of all I learned how to play my drums even better.

You spent a year as a drum technician for a band called Endzone, accompanying them to clubs such as CBGB. Can you fill the readers in on your history of working with this band?
Endzone is a great band with a lot of energy. It all started one day when I met the drummer working in a music store. We became friends and he asked me if I would like to become his drum technician. I said yes and I learned even more with that band. Endzone played a lot of larger places than I have at that time. The most memorable place that the band played at was CBGB in New York City. That place has so much history and to be a part of that history is really awesome. I thank Endzone for giving me that opportunity to learn more of the music industry. The band still continues to play here and there, but I do not work for them anymore. I am still friends with the band, but I had to move on and continue my path for learning more about the music industry.

At what point did you accompany Endzone's performances at CBGB? How much of New York City's musical culture was lost when the club was evicted in 2006? When seeing the club so to speak, Patti Smith urged the audience and the music scene in general to create their own unique forms of expression to sustain its spirit. How important would you consider it to do so?
I believe it was in the early 1990's when I helped out Endzone. It was also in the early 1990's when I helped Endzone at CBGB. It was really cool just being in that place and knowing that so many bands got their start at the CBGB. I don't think New York City's musical culture will ever be lost and it will definitely never end because CBGB closed. The bands and the fans make the scene whether it is played at CBGB or somewhere else. I will always have many memories about CBGB, but there can be many more at a place that all bands and fans go to in the New York City area. Well, we all have memories from CBGB and we can just share them with many other people. I think a book could be written on all the experiences that happened at all the shows. Keep the memories alive and share them with your friends.

Before Stone Image you were involved in several bands that explored similar industrial-experimental musical paths, namely Demogorgon; Sickness; Infuriated; Undefined; Brooder; Mudskipper; and Mindnumb. Does Stone Image retain a part of each of these bands, or take what those bands were doing in another direction?
Every band that I was in was a little different. Some bands were death metal, some hardcore, some thrash, some punk, and etc. I think every musician takes a little of what they have learned and makes it their own. Every band that I was in kind of had their own specific genre. Stone Image takes you through many different genres. I just like playing all different styles. I don't like to be put into just one genre of music. I like all kinds of genres and that is me. That is why it is difficult to put me into one genre of music.

Stone Image began as a musical entity in 1994. How did your material represent what you wished to achieve then?
Back in 1994 I really did not know what I was aiming for musically. I just wanted to make my own music and be proud of what I created. My music is a way to let out my creative side. I have always loved music and when I discovered that I could make my own, I thought this is awesome. I actually heard this band called Godflesh. Godflesh had only two people in it and I thought I could do that. So, I always looked up to Justin K. Broadrick from Godflesh and now he is in a band called Jesu. He basically gave me inspiration to make my own music. I knew that he created Godflesh and I did research on him. I found out that he created all of the songs. That gave me an idea to make my own project and create my own songs.

In what ways did the songwriting of Justin K. Broadrick inspire you as a musician?
Justin K. Broadrick inspired me to write music because I found out that he wrote all of his music himself and took his music to a larger level in the music industry. I was impressed that he could also perform with only two people. That gave me hope that maybe someday I could do something like that with my music. I really liked the way he used drum machines in his music. I never seen anything being done like that when I first discovered Godflesh. I also enjoy Justin's new band called Jesu. Jesu pretty much picked up where Godflesh ended, but enhanced the creative sound parts in many of his songs.

Would you prefer to record with a drum machine while working on an album, or to record your own drum tracks?
I use a drum machine, but what you hear is me and not some programmed drum beats. I use a drum machine for its sounds that are offered. I don't set beats in the machine. I just play live and what comes out, just gets recorded. I like to play naturally and not programmed. If I make a mistake I might keep it in the song. I like to show people that it is okay to make a mistake here and there. Play from within and not be a computer. We are not perfect and we show that when we play out live. Why should an album be any different. I will say it again, play from within. I also like to play acoustic drums and that all depends on what I am going for in a particular song. I like both drum machines and acoustic drums. They both serve a purpose in the music field.

How many different genres of music are incorporated into Stone Image's formula? Do you have a process of melding all these influences together, or does it come naturally to you when composing material for the project?
I am not really sure how many genres there are in my music, but I just play what I am feeling. I never aim to make a death metal song or I never aim to make a hardcore song. I just play from within and play naturally. I think a true musician plays from what is in your mind at that point in time. This goes back to the artist and the musician comparison. I believe they are both the same and any musician would probably agree with me.

Around the time you started Stone Image you began an independent label you christened Monument Records. This label was dedicated solely to promoting Stone Image. How active has Monument Records been as a label?
Monument Records was just made and used for Stone Image. I did not really want to make Monument Records a big label. I had many bands that wanted to be on Monument Records, but I did not want to make my label into a major company. I am happy making my records for my own label, but if the opportunity arises for a larger record label to take me; I will go with them. I hope to get my own music out to a larger audience and if that means going with a bigger record company, then that would be awesome.

If Stone Image signed to a bigger independent label or an aboveground major, would you still keep Monument?
If I signed to a larger independent label or a major label I would probably still keep my Monument Records running. I am sure a lot of record company's would not want to take some risks of trying to release all of my songs. I understand that some of my songs are not for everybody, but I can't end my creative side that really goes out into left field with the many selections of genres to pick from. So, I would keep my own label for some really crazy and far out songs that the larger record labels would not release.

Since the beginning of Stone Image and Monument Records you released three albums, Face Masked Truth Stepping Outside the Boundaries and Dawn of a New Creation. How did your material progress and expand its boundaries over these albums?
I have learned a lot through making tapes and CD's. I have released three albums and now a split CD with the band Vow. My progression with my music increases with each album that I create. I keep moving forward and I will not stop. I am now working on my next Stone Image CD and I am also drumming for the band Vow. I also plan on playing out live in the future. My love for music will never stop and I will always be doing something in the music field.

Name some of what you consider your finest songs on all of your full lengths and explain the inspiration behind the lyrics?
I think "The Playground" is pretty good. "The Playground" is actually a sequel to my song called "Jack In The Box". I created this character called Jack and I make very graphic stories about him. I have this love for horror movies and that comes out very clear in a lot of my songs. Another song that I like a lot is called "The Devil's Eyes". Basically that song is about the holocaust and the devil's eyes belong to Hitler. I look at my older songs and just look at them as a learning experience. I think most of my best work can be found on my third release called "Dawn Of A New Creation". I like all of my other releases, but I was just learning how to form songs together. I actually rate my first release called "Face Masked Truth" higher than my second release called "Stepping Outside The Boundaries". I think my first release flowed a little smoother with the structure of the songs. If I think too much into a song, then I usually don't get my deep down feeling of the song. It is my artistic side that I should just let flow naturally and not try to think so hard.

How far does your affinity for horror movies reach? What aspects of horror cinema are most reflected in your songs?
I would say that horror movies are my favorite kind of movie to watch. So, of course it would be natural for horror movies to rub off into my music. I have always liked horror movies even when I was a child. My songs tell stories and sometimes they turn out to be a horror story. In my head I am very visual and when I write songs I see images with my songs. I could easily make a really cool video to any of my songs, because I have the images in my head when I create a song. That is why sometimes I can get very graphic with some of my songs. Horror movies are my favorite kind of movie and that will probably be a large part of my song writing process.

What sort of elements do you plan to incorporate into your sound on the next full length that weren't previously part of Stone Image's music?
My next release is going to be a little different. I think I am going to do a double release in one year. I have all of these ideas that just would not flow good all together on one CD. I want to experiment more with doing a soundtrack. I guess I am writing a soundtrack to a movie that has not been released. What I am speaking of is a movie in my mind. I also have more songs in my head that are just regular songs with all of the instruments. With my soundtrack songs I am going to be using a lot of keyboards and sounds. I am not sure how people will take it, but I will give it a shot. It is something that I wanted to do for a long time. I don't really think there is going to be anything really different that people would not expect to hear from me. If you have followed my Stone Image project from the beginning, then you would not be surprised at anything that I would do. I really like to experiment with my songs and just keep my creative side going.

What sort of a movie is playing in your mind when you're composing your material? How close is the soundtrack you mention to the images you're envisioning?
Again, horror, sci-fi, drama, documentary movies are always running in my head. I could easily get into making movies and making my own soundtracks for them. I am very visual with my songs and they just run parallel to each other. As far as what kind of movie is playing in my head, that just depends on what I am thinking at that point and time. That soundtrack that I mentioned that I am creating is exactly what I am thinking at that time I create the song. So, you never know if you're going to find me making a video or a movie one day.

If you were ever to film a video for Stone Image based on the films running through your mind, what would it be like? Can you think of any directors who could translate these pictures into a promotional video?
If I were to have a video filmed for Stone Image, it would be very graphic and probably disturbing. I have a love for horror films and that pretty much would lead my direction for a video. I can only think of one director that would get my visions correct. It is a shame that the director I would pick is dead. His name is Stanley Kubrick. He had such great vision with his films and I really admired his style.

Which of Stanley Kubrick's films most speak to you and what resonates with you about them?
The Shining was my favorite film by Stanley Kubrick. The reason I like that movie the most is because of the way he used the lighting in a scene and the way he approached his filming techniques. He was a very artistic guy when it came down to making a film. He also had a good cast for the film.

Are there instruments you would consider recording on an album that you hadn't recorded with previously?
I would really like to one day use a whole orchestra on one of my future albums. I am playing a violin right now and learning a lot about the instrument. I like the tone of a violin and it can be very loud and very soothing at the same time. You will be hearing a lot of different instruments on my next CD. I want to take people on a trip with me in my mind on the next CD. The CD will be a direction that I had in my mind for quite some time. I will be using a lot of keyboards and a lot of sounds. I can't wait to make this CD and release it. Very experimental and very dark. Just keep checking out my MySpace page for the latest details.

Do you believe mainstream or independent labels would be more willing to be receptive to the music Stone Image creates?
I believe independent labels would probably be more interested in Stone Image than a mainstream label. My music is very hard to be put into one genre and that is where mainstream labels do not go. I wish someday I could be on a mainstream label, but if an independent label picks me up, then that is awesome. I am trying to get my music out to everybody and that is very difficult. My own label is very limited on where I can get the products out to. So, for now I am promoting myself and the help from magazines such as Autoeroticasphyxium.

Are there other magazines you have been interviewed for that helped you make a name for Stone Image?
I know that there are a lot of magazines that want to interview me just because I am one person in Stone Image. My music has already been reviewed by some webzines and magazines. Most people like my music, but I am new in their eyes even though I have been doing Stone Image for quite some time now. I have not really pushed Stone Image until just recently. The help of the internet has really been great. In the past there was no internet and I had to just promote myself by doing a lot of tape trading on the underground. I really thank MySpace for helping me get my name around the whole world. I have sent my latest CD out to many people around the world and that would not have happened if MySpace was not here on the internet. I would also like to thank your magazine for taking an interest in Stone Image. I don't plan on ever stopping Stone Image and I will probably be in many more bands in the future, but Stone Image will not die. Stone Image is me.

Where would you most like to see Stone Image five years from now?
That depends on where my mind takes me. I like to try so many different styles and try different pieces of sound equipment. My music speaks from inside me and when I make an album, anything can happen.

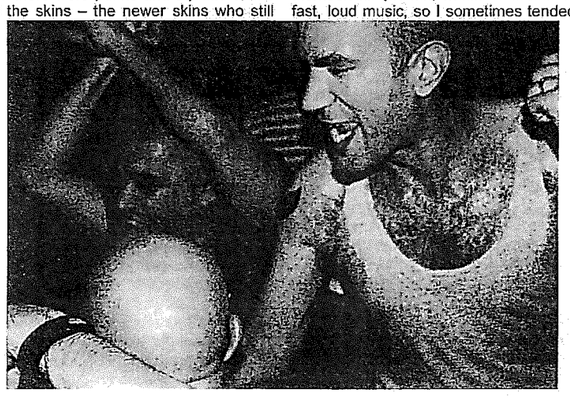
http://www.myspace.com/officialstoneimage
http://www.youtube.com/stoneimage666

-Dave Wolff

GO!
INTERVIEW WITH MIKE BULLSHIT

Go! was active in the New York hardcore scene from 1989 to 1991. What do you remember of the scene in those days?
Not much. (No, just kidding). Actually, probably enough to fill your whole fanzine, so it's really a tough question to answer. I could offer tons of anecdotes, but in general it was a fantastic time with a great group of people who were into being friends and making music and building a scene. I'll toss in some anecdotes as we go along. But really, it was fantastic, and I think I really took it all for granted as it was happening. I have to say - if you're ever in an amazing scene with great shows and a sense of camaraderie. step back from the day to day and enjoy it. And take more pictures and video than you think you might want. Because it won't stay that way forever.

What first attracted you to the New York City hardcore scene? Discuss some of your earliest experiences there.
I lived in Queens and "the City" (Manhattan) was always close by – maybe 90 minutes by bus and train. Just before my 16th birthday the local paper (NY Newsday) ran a full page article on CBGB, slam dancing (god, I miss that phrase), The Nihilistics and it featured some pictures and stuff. Before that I was listening to the Sex Pistols, Plasmatics, Ramones, Clash, etc. This was real. I had to go. I had to be there. So just after I turned 16, I went. I wasn't, then, drawn to NYHC – it was just there and I needed something and I found it. For 1985 I was at a HC matinee at CB's every Sunday, plus some Saturdays, if they had a double booking. And all the other shows, like Rock Hotel. One month someone rented the Nameless Theatre and had two shows a week for a month. It was like a movie theatre, with seats and everything. I remember the Crumbsuckers playing there, Ultraviolence, Scab, Psychos, Damage, A.P.P.L.E. It was a special month. I booked ONE show in 1985, and that was enough! Somehow I got like every band out to Long Island and had this show – Sheer Terror, Shok, Token Entry, Sacrilege (the NY band), and it was just an absolute nightmare and I had no idea what I was doing. But fuck – I was 16! It was also the first SFA show, but at that point we were just like garbage. But CB's every week was a lot of fun. Great music, fun people, people really gave a shit, but then it was kind of like high school with social cliques and such. I remember thinking how weird it was where someone would have a mohawk for a month or two and then maybe shave it off and become a skinhead for a couple of months and then just be into HC and life seemed so fluid, so fun. At that point in time people had all kinds of tattoos – like maybe 1/100th the number of people who have tattoos now had them then, so we really stood out. And there were punks and squatters, like the ever present-Ralph, and Nausea, and the skins – the newer skins who still wore their boots and braces and the older ones who didn't really feel the need to anymore. Like I don't think I ever saw Raybies or Roger AF in a Fred Perry, y'know. At one point, sure. But after some years, it was more the younger skins who were into all that. And a lot of kids just hung out, every week. It was a blast. I loved the smaller bands, but seeing the bigger bands at CBGB was fantastic – I totally loved the Cro-Mags, and when AF played CB's the place was just a nuthouse. I remember when Suicidal Tendencies toured in 1985 they played a gig at CB's as "The Institutionalized" – that was probably the most jammed I had ever seen the place.

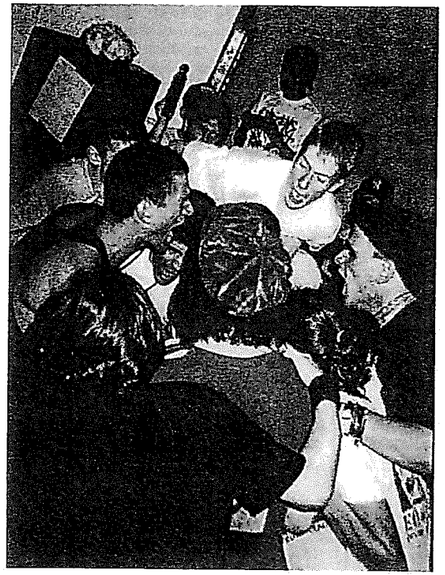


Besides the sensationalism that began in the late 80s categorizing all skinheads as racist, how close to or far from reality did you consider the media's portrayal of the hardcore scene?
I wasn't a skinhead, but I knew tons of them. It was a diverse mix at the CB's matinees – lots of skins. And I pretty much got along with everyone. I was this super dork doing this fanzine. It's funny, because in California all the skins are Nazis, as far as I can tell, and always have been. But in NYC in the mid-80's there were lots of black skins, Puerto Rican skins – really the biggest, scariest ones weren't white, so if you were white power – you left your records at home and would certainly never wear a Skrewdriver shirt to a show or anything. Fuck, you'd probably get your ass handed to you. But some people were "White Pride" instead of "White Power" (no, don't ask me the difference, although I think "Pride" was less extreme that "Power" and less likely to rock the boat). Were there racists? God, of course. Thankfully I didn't have contact with them. And yeah, Charlie and the twins and so many others would've beaten the complete shit out of them. There were lots of SHARP skins, too (Skinheads Against Racial Prejudice). So, I don't know – maybe there were more run-ins then I knew about. But there definitely weren't white power concerts, like they have sometimes in the UK. That Geraldo show was hysterical. Brendan's 15 seconds of fame.

How much material was released by Go! during that time, and what goals were your subject matter and lyrics directed towards?
Fuck, we just put out a shitload of records. In 1990 we put out our first three EPs, appeared on some comps, did a split EP with Bad Trip that we recorded on our US tour with them, and a live flexi. That was all in one year. Then we kinda split (I think that was our third split), but did the European tour in 1991, recording our fourth EP "There Is No Man" after that. A comp LP came out for the tour, and another comp LP and CD came out in 1995. The lyrics were really all over the place. We had some direct pro-gay songs, like "A Day To Fight For" and "Fear Of A Gay Planet", and "Rib Of Adam" dealt with entrenched sexism in the world, but there were plenty of songs that were written in a way where people could interpret what was being said through their own eyes, and figure out a meaning for themselves, like "King of Nothing" and "You Say You'll" for social power, "Relativity" and "The Dead Ones" for cultural relativism, and "Why Suffer?" and "On The Need To" on religion and spirituality (and not getting too caught up in that), and so on. "Me Vs. You" and "Decide" were more personal, but kind of putting clichés on their heads. And we had a lot of fun songs, too, and we were really, really sarcastic and fun. It wasn't all just politics and political theory. like "Milk (Does Your Body Good)" and "The A-Train" and "Mom" (which is just one second, and the sing-a-long trio – "Tree Of Life" "Bridge Of Death" and "Gates Of Hell." "Giants Training Camp" was about me and John (Jersey) Woods going to see this football team practice and getting autographs. And "That Rare 7" EP" on the Reactive 7" EP – which we recorded and released in 2006 – pokes fun at record collecting (although we're all record collectors to one extent or other), based on a conversation I had at a record trade. So, it really was a mix. We were trying to reach people, but to speak in a way where the lyrics would have some meaning to them. Abstract enough for them to figure it out for themselves. (Or not, which of course is just as valid). And of course, hardcore is fast, loud music, so I sometimes tended to talk too much (still do, as you can tell by the length of this interview), but I'd like for people to know what a song is about. Like "Betrayed By Flesh" is about having epilepsy (the last seizure I had was on our 1990 U.S. tour which, as you can imagine, totally freaked everyone out). So I want to say something about that. But for someone else, it doesn't have anything to do with epilepsy. It means what it means to them. Like a painting in a museum means something to the person who sees it. At some point, it doesn't matter what the intent of the artist was. How the viewer sees and reacts to it is what's most important.

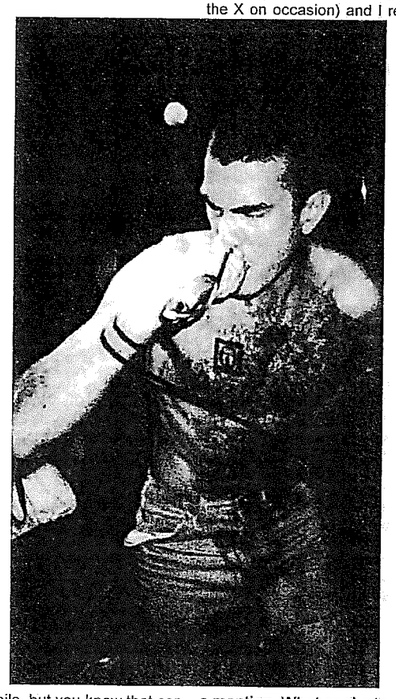
You mentioned to me that Go! appeared on the Evacuate Records compilation Look At All The Children Now with SFA, Citizen's Arrest, Yuppicide, Bad Trip and other NYHC bands. What songs did you contribute to this compilation, and how do you feel the album reflected on the hardcore scene when it was released?
It definitely captured the ABC-No-Rio scene back them, for the most part. Even Sam McPheeters wrote an essay for it. The cover, well, the cover was more CBGB's scene and a lot of people had real problems with it. Sam Evac was a sweet guy (still is) – we shared a flat for a while. I think it's a good record. GO! put in 2 songs "Electricity" (an OMD cover) and "What's Your Price?" Not our finest moment, early for us, but ok. "Electricity" is fun to play live. I really enjoy the LP. Some better bands, some, well, it's a good variety. I think there were 1,000 made.

As a whole, how did your audiences respond to your subject matter regarding gay issues, sexism and epilepsy? Were the kids who came to your shows receptive to you communicating these ideas through the medium of hardcore music? What made you decide to address these topics in your songs?
Since we didn't really play to the usual CBGB crowd, it was easier. People were receptive, or they liked the music and didn't care. Europe was receptive. On the US tour, sometimes more than other times. Other places in NYC and around I definitely had a reputation for "preaching" on stuff. People got used to me being gay and we only had one or two gay songs per set (out of like 30 songs). A lot of this was just on our records and printed materials – people knew we were anti-racist, anti-sexist, pro-gay and lesbian, anti-violence, etc. At the first GO! show (at the Pyramid, with the amazing Absolution and some other bands – I think the only show I played bass and sang at) I dedicated "Section 28" to "My Gay Friends" which, in retrospect is, of course, incredibly embarrassing, but, y'know, you have to come out bit by bit. I totally came out some months later. I just said a line or so about epilepsy when I introduced "Betrayed By Flesh," and I'm sure I phrased it in a way of not being in control of your body, being let down by your body – once again, trying to get beyond my own personal experience and allowing the song to have meaning for others. And it's like a 40-second song so you really can't intro it too much. I can talk about wildlife conservation now, too – I was always into that but didn't really have a grasp of it. Now I support dedicated individuals and groups who are out there trying to protect individual species – working with governments and officials, fighting poaching, educating local children, working with local villagers to try and find ways for them to live with the wild animals around them. I've touched on it over the years, like in "Oso", back in 1991, and in a song or two that (ego.) did later on, and the last couple of records have had more songs about wildlife conservation and also links people can check out: wildaid.org and wildnet.org.



How did you come across the sites wildaid.org and wildnet.org and what made you decide to include their links on your records?
I came across the Wildlife Conservation Expo, put on by the Wild. Cons. Network, who are based right near me. They funnel money to deserving individuals and organizations who are dedicated to preserving one species. 100% of what is donated goes to those organizations. At the Expo I was able to interact with so many of these individuals, which has been awesome. One group is wildaid.org, who organize campaigns in various parts of Asia to try and bring down demand for dolphins, whales, tiger penises, bear gall bladders, and such. They do ads with celebrities like Jackie Chan, outreach to kids, get testimony from traditional medicine practitioners who use alternatives to the animal products which are decimating so many species. So, yeah, anything I can do to support those organizations I'll do. The Expo happens each year (now in San Francisco) in early October, around my birthday, and I use that as a way to raise funds at work and through friends, family, and GO! people.

Before starting Go! you spent some time as lead vocalist for another New York hardcore band known as S.F.A. and published a zine called Bullshit Monthly which you handed out at shows. How active were you when involved with these entities?
Just totally active. I started going to CBGB's in late 1984 and started the fanzine and the band right away. SFA was like this joke band for a number of years, but really started coming together at the end of 1987. We did a gig in late 1987 with DI, Doggy Style and us (that was a pretty big show), and then we kind of became a little draw – little, not big – but then I went hitchhiking and gave the band to Brendan but then I came back and he went away for some months and gave the band back to me and then we were both singing for a while, but you know that can only last so long. At some point it really was his band, not mine, so I left, and started GO! And he really pushed SFA, way further than I ever could. So it totally worked out. Bullshit Monthly was sold, not handed out – which was awesome. I met just about everyone in the scene, and really got to know people. I think at that point in time I was really pretty shy, so it was a way to connect. And each issue was like 25¢ or 35¢ or 50¢ at the absolute most. Some shows I would literally sell like 100-200 copies, so between bands everyone would be reading BSM, and my pockets would be bulging with this mound of change I had gotten. I just went around to everyone selling it. And while I was doing so I was also checking in on their bands and getting gossip and news. So if Malignant Tumor needed a bassist they'd get a mention in the next issue. And if Sheer Terror was recording a new record, and Expletive Deleted had a show coming up, and Damage was going to be on a comp LP, or Buy Our Records was going to be putting out a new release or The Psychos had a demo coming out or Warzone just got a new drummer, or if Suicidal Tendencies or COC were going to come and play at CBGB's or Rock Hotel or The Ritz or whatever, they'd be in it. It was all hand written - I think I typed a little bit towards the end – and practically illegible and god, looking back and reading reviews I gave when I was 16 and 17 is sometimes really embarrassing, but, fuck, doing BSM was just awesome.



I still have a copy of the S.F.A. demo "Tanks A Lot" which includes the songs "Bliss," "Gyroscope," "PBJ," "Just Another Word," "95 Average" and a live version of the Misfits' "I Turned Into A Martian" recorded at CBGB. What were the songs that you most strongly identified with on that demo, and for what reasons?
HEY! "Tanks A Lot" wasn't a demo! It was a tape release. (Everyone makes that mistake – don't feel bad). The SFA "demo" demo came out about a year before, and I guess the live songs included were from that first tape... Anyway, fuck – all those songs were written in 1987 and were just about life and stuff we saw. No one really pays attention to it, but "Gyroscope" was about being gay and having to hide it. Brendan from SFA was actually one of the first people I ever told I was gay. We did acid one night (yes, I have strayed from the X on occasion) and I really started coming to terms with being gay and what that meant to me and to others. But I was still in the closet. And "Gyroscope" is a popular song that people around the world know – and it means to them something separate from what it means to me. Really, all those songs are just trying to figure out the world and how things worked. I mean, "PBJ" is about how our planet being filled with interrelated people is comparable to a peanut butter and jelly sandwich. Which is cute. I always loved that one. Really, I loved them all. But "95 Average" is about high school (yawn) and "Martian" was a fun song to play live. The two SFA tapes mean a lot to me. I think musically they're pretty good, lyrically I really hit it at spots – not with every song of course – and there's an excitement level to them, especially the second one ("Tanks A Lot"). We were turning into a real band, and I was growing up into a real person. They're 100x better than the SFA "New York" 7" EP, which was just godawful. Horrendous. Me and Brendan both singing – and you can't hear either of us – it's just a mess. I remember when he would send out sample copies for the band to get shows he would gently break them and then apologize, like they had gotten broken in the mail. "Just Another Word" ended up on an SFA LP, but also on a comp that GO! did – I think we did two versions of it, with different lyrics, and then Brendan changed the lyrics for his version. Billy SFA played bass for us for a couple of shows, and Aaron played in SFA as second guitarist for a while. We played a lot of shows with them. There was definitely a connection there.

I remember coming across a copy of Bullshit Monthly around the time I started going to hardcore matinees at CBGB, around the summer of 1986. A few years later at a party where you performed, we discussed how people with long hair sometimes got jumped at shows and this got a mention. What spoke to you personally about this conversation?
Just the idea that people would be targeted, for nothing. Not like they did anything, they were just there to enjoy the music and get to know the scene. Violence

always bothered me. Always. All of it. And I had seen some absolutely horrible things happen at CBGB – we all probably did at one point of time or other. I think I definitely saw the end of a gay bashing that, fuck, it was just so awful. And I was this dorky little kid who wrote a fanzine. I think I definitely blocked that out as much as I could, and since I knew everyone and everyone knew me I was kind of immune from it. Even after I came out. Once Bullshit Monthly started saying "Proud to be Gay Owned and Operated" I had some things directed at me, but not really. Not what you would have expected. Not nearly what it would've been if it had been someone else. Looking back at Bullshit Monthly, it really was just a snapshot of what was going on, at that exact point of time. So if what you were saying was part of what was going on, it must've made sense to include it.

Was violence at shows part of what inspired you to write songs like "Hard As"? This song puts across the idea that hardcore's time came and went because the violence steered the scene away from where it was meant to go, as when straight edge was intended to be a positive statement at first but was tarnished later on in the 80s.

I think the thought was more that the time for those bands had come and gone. The whole "Harder Than You" thing never meant a whole lot for me. It just seemed macho, or whatever, and I always thought that was kind of silly. When the shows just turned into violent brawls, then yeah, the time was over for that. And that's when ABC was really happening, so there was definitely ties into that. But Hardcore itself we didn't want to go away. Just the violence and bullshit.

In the early 90's you had some involvement with the punk/hardcore club and activist center ABC No Rio, which you mention in "The ABC Song." What was the extent of your involvement with this club, and how closely were you working with them?

I came across the space after SFA and Bug-Out Society played a show there. I think Gavin (Burn) found it. I started the hardcore matinees there, and booked the first six to seven months, which were absolutely amazing – local bands like Born Against, Rorschach, Citizen's Arrest, Animal Crackers, Puzzlehead would play often, and some out of town bands which hooked into the scene, like Seizure, the Inflatable Children, Affirmative Action. Then touring bands, like MDC. Citizen's Arrest were like the house band – all four of them were always there, so if a band was late or didn't show, they would play. They played so often! SFA played a lot, but for some reason we always had problems with the PA with them. Not that it was really a PA. I think I had gotten a cheap microphone and some speakers and we made it work somehow. I really had no idea what I was doing, but I often worked the door, set up the show, sold some records through a little distro there. But I'm also pretty good at pulling people together and getting them involved with all that, and cleaning up, helping make sure the shows went ok, etc. Lots of people really stepped up and got involved – making flyers and zines, taking photos, and of course all the kids who just came every week, week after week. I remember one show where the steps had iced over (it was downstairs) and I was out there putting salt down and chopping ice. So many great times. But there was no heating or air conditioning and only one bathroom which really didn't work well. Some of the early shows, it was so cold, especially when we were still doing them in the basement – I remember the guitarist from Rorschach playing with gloves on with the fingers cut out so he could hold down the strings. Ernie from In Your Face (formerly of Token Entry) said that it reminded him of the old A7 shows. I hadn't been to any of those – my first shows were in late 1984 – but it was cool to hear that comparison. You had to be really careful knocking into anything or falling down 'cos you could cut yourself or whatever. We really didn't do a good job of fixing the place did. They did later. But you would be dancing and like dust would be rising from the floor. God, it was so fucking awesome. And of course the Poison Idea show – the one night-time show that I put together. What a disaster. The place really wasn't soundproofed so of course all the people in the neighborhood called the cops, who showed up and wanted to get in and y'know, don't even ask how I was able to convince them not to come in but they came like three times but we were somehow able to keep the show going. It was funny – I kept asking Pig Champion to turn down the volume on his guitar and finally he said "Man, if I turn it down anymore this is going to sound like a banjo!" But they were great. God, they drank so fucking much and just hung out in their van and drank. And the night before they had played the Pyramid club (also in NYC) and the singer had shoved a microphone up his ass so of course I asked him, please, not to do that (since we only had one) and he breathed fire at the Pyramid show and I asked him not to do that either, since I'm sure the whole place would've burned down.

At what point did you see the "old school" hardcore scene begin to give way to another incarnation between the late '80s and early '90s? How did the band cope with the changes happening in the hardcore scene during that time?

GO! was scheduled to play at CBGB in November 1989 and the shows got pulled the week before (due to violence), which sparked me to go find and start the shows at ABC-No-Rio. And the ABC scene really was its own little world, very supportive, very separate from the CBGB scene. Like I always felt a little insecure when my boyfriend Al would meet me at CB's, but the times he went to ABC were no big deal. So, yeah, I guess the main change in my mind was the move from CB's to ABC. It all kind of changed at that point – although CB's did start having shows again after that, and ABC I don't think ever really reached a lot of the audience that CB's had. There was one show at ABC – Krakdown, Burn, Moondog (later Quicksand) -- it was just absolutely sick. Amazing, so many people, a real "crossover" event between the ABC people and the non-ABC people.

What are your personal views concerning the legal eviction battles surrounding CBGB (which led to its final show in October of 2006) and the legal eviction battles surrounding ABC No Rio (which ended with the owners being able to keep the building and renovate it themselves)? Many people in the punk community in New York consider the eviction of CBGB a blow to the cultural diversity that the city has long been known for, as shown in the publications the scene produces. Is the city fortunate to still have ABC No Rio and other clubs where bands have a forum to be heard?

Hmmmm. I know one difference is that CBGB always leased the space, so it had rental contracts with the owners, while at ABC it was more like, "OK, we're here." But I don't know about all the details. It was a terrible shame that CB's closed. What a nightmare. It truly is a tremendous loss. It meant so much to so many people. ABC has been able to squeak by, due to the hard work and dedication of so many people. It's amazing.

Have you visited the official CBGB website? It features an online merchandise store, a virtual tour and has recently announced the release of a documentary about the club made by Mandy Stein as well as plans to reopen at some point in the future. What are your thoughts on all of this? Would a new CBGB be able to retain the club's spirit or would it not be the same?

I haven't gone to CBGB's since maybe 1990 or so, so couldn't really say if it would get back to where it was since then, but in the early to mid-80's it really fit in with the whole Lower East Side, which was really pretty low brow (and kind of dangerous), which it really isn't anymore. Could it be the 80's again? No, I don't think life works that way. Could it be something else – yeah, I guess it would be something else. But hey – more power to them. It's a terrible shame they got closed down.

From 2006 to 2008 the band reformed to release some new material and re-release older material. How is the hardcore scene in New York and elsewhere in the country different from the band's early years? How many changes have there been?

That's really tough to say, so we're really not so involved. Jim and Steve are still in bands, but Jim's is The Fresh Kills which I think is kinda more alt-post-punk-rock whatever and Steve is in an Irish drinking band, so I'm not sure what tie they have to the scene. The show we did at ABC-No-Rio in 2006 really drew out the whole 1989-1991 crowd, and it was amazing for people who hadn't seen in other in over a decade to reunite. It was a very special time for everyone, and it was great that we could have been the impetus for that happening. Bug-Out Society also got together for that one show. Would've been great for CA to do the same, but I think when they split they really, really split. GO! has broken up like 9 times now, and it looks like we just can't walk away from each other – even though I'm in California, Aaron is in Seattle and the other guys are still in NYC. It really is just so easy for us to write and perform together. It just all fits, y'know. I'm not sure if I have the patience or energy to start something else – find new people who are into the same stuff I am, rehearse and write stuff. I'm just too impatient. So, I guess the easy answer is that, it's different in as much as the kids are different and many of the people who were around them are no longer involved, but when we played Gilman Street in Berkeley on our short mini-tour of the Bay Area in 2007 it was the same feeling, the same energy, the same volunteer energy. And same for ABC-No-Rio – who were still doing HC matinees every Saturday like 15 years later. I couldn't get over that. And they expanded to a zine library and silk-screening area and more.

http://www.designbymike.com/go
http://www.myspace.com/gonyhc
http://www.youtube.com/GONYHC

-Dave Wolff

METAL FOR THE MASSES RADIO
INTERVIEW WITH ROB BRILL

You described Metal For The Masses as something like being a cross between Headbangers' Ball and Opie And Anthony. This is a unique comparison. What elements of Metal For The Masses make such a comparison fitting?

I'd like to think the comparisons are fitting. First off, the music speaks for itself. We are like Headbangers Ball, but without the corporate sponsors and MTV telling us what to play. we have a whole range of sounds from the poppiest screamo to the most guttural of death metal, and it all depends on how I feel each week! The O&A comparisons come into play, because like them, we tend to have an edgy sense of humor. A good portion of the show almost qualifies as talk radio. We'll go into talk breaks with some twisted shit in our heads, rant for 10 minutes, and really try and push the limit as to what we can and can't get away with on air. We rip bands, movies, celebrities, sports teams and players, and politicians mercilessly. Simply put, I'm glad the radio station has a dump button, or else the FCC fines would be staggering!

Metal For The Masses began when you made acquaintances with Steve Pellegrino at the WHPC radio station. What led to you and him starting the show together? Describe the program's earliest airings and how many listeners were there in the beginning.

Well this all started off when Steve and I were paired up for the afternoon news on Tuesdays back in 2006, when I first started at WHPC. This other dude (Jordan Lester, who has been on and off the air for a while as well) and I read, while Steve did all the production work. As Steve and I worked together, the similarities became obvious, we both loved heavy metal, horror and kung-fu movies, partying, and our senses of humor were pretty much in line with each other. We had done the news for about 2 months when Steve (who had been at WHPC for some time, about 4 years) was offered a crack at another show. He saw this as an opportunity to do the heavy metal show he always wanted to do. So seeing as how we had hit it off so well, he offered the co-host spot to me. I jumped at the chance, because the whole reason I signed up for college radio in the first place was to do a heavy metal show! I had always listened to 89.5 WSOU, back when they were still edgy, and of course The Aggressive Edge (a long running show at Hofstra) and thought it would be awesome to do my own show, and play music that normally did not get the attention it deserved. The first couple shows were train wrecks, but that's because we didn't have a formula down. The songs didn't flow together, because while Steve and I both loved heavy metal, Steve came from a black/goth metal background, while i was more into hardcore and punk. We both loved death metal and grindcore, but too often we would follow up a Dying Fetus song with something off of World Coming Down from Type O Negative, and then I'd throw a little Poison The Well in there (which are all almost polar opposites in the metal world). After about a half dozen shows, we found our groove though, and the show started to flow more smoothly. There weren't very many listeners at first, but we didn't care, because we were having a blast doing this every week.

What about WSOU and The Aggressive Edge most inspired you to start your own radio program? Are those shows still active these days? If so, have they retained their edge or have they grown more slanted toward the mainstream?

Well, first off I would have to say that about a decade ago, WSOU was the heaviest thing on earth. They played such a wide variety of stuff, and they introduced me to so many good bands when I was younger. This was before the days of music on the internet, back when I used to rely on metal zines, and thank yous in CD booklets to find out about underground bands. Someone put me on to WSOU, and there was a point where I had my radio in my room set up to where I would get reception perfectly; which by the way is no small feat. WSOU comes from Seaton Hall in New Jersey. I live on the South Shore, Nassau County on Long Island. WSOU used to sponsor these huge shows in NYC and Jersey that I would go to all the time as well. Hell, if I had the funding, I would do the same thing! Unfortunately, around '03 or '04, the heads over at Seaton Hall decided that since they were a private Catholic college, and that their alumni that funded the school were not happy about the lyrical content in the heavier portion of their music catalogue, they changed to a more punk/commercial metal format. Do I understand the business move? Yes, because unfortunately in this world you have to do what you have to do to stay afloat, but at the same time it was a shame to see such a great station, and launching pad for awesome bands, go down the tubes in a sense. They still play decent stuff sometimes, but I feel as if it was a shell of what it once was. And that brings me to the aggressive edge. Here was another show that used to rock. Now I'm not trying to start beef here, but they are sort of my cross-twon rivals. I feel that has more to do with less people calling up requests than anything else. You used to be able to request A Life Once Lost, and they would play it for you, no question. But it seems commonplace now for them to maybe play a song for you, as long as there's time after the 25 minute Iron Maiden block that the DJ decided he wanted to hear. I feel that both programs have sort of lost their edge. By no means am I trying to start trouble with this statement. It's just one man's opinion. It does, however, give me motivation to provide the listeners out there with an experience that I feel they can't get anywhere else anymore.

Concerning how many radio programs have lost their edge, do you believe the "softening" of formats defeats the purpose of what underground bands set out to do in the first place? Keep in mind that programs including Headbangers' Ball has helped underground bands reach mainstream audiences without compromise, as it had done in the late 80s, and bands like Cannibal Corpse and Behemoth are more "mainstream" than they were a decade ago. Does it pay to stick to your guns in the long run?

Good question! On one hand, because a show has softened up a bit, as long as it's playing music that's not in the mainstream, it's still helping the cause of the underground scene. Just because it's not brutal, doesn't mean it's still not underground. It's not my taste per se, but it still helps whatever scene they are trying to promote. On the other hand, I feel like poppy stuff and songs that are a little more "radio friendly" will obviously get more exposure than most death metal bands, lessening the chance of heavier bands to get out there. Headbangers ball USED to be a little better, but as MTV has gotten more corporate, so too has Headbangers' ball. Bands like Cannibal Corpse and Behemoth, Lamb Of God and Slipknot are more mainstream because it seems like death metal/metal core in general is a little more mainstream. You don't see too many Limp Bizkit clones out there anymore, but in 2000, everyone wanted to be wearing that backwards red hat. Ozzfest, for example, has always been big, but look at how the line-ups have changed over the years. . As recent as 2003 Ozzfest was more rap rock and new metal. The last Ozzfest I went to was 2006, and it was fucking amazing because the whole second stage was death metal and metalcore bands. Cannibal Corpse has always been "that death metal band" in that they've always been a prominent figure in the scene, but I don't think a band like Behemoth would have been on any summer stadium rock fests five years ago. So yes Headbangers' Ball does help, but help bands that are on the larger metal labels. I don't see any bands on Sumerian records being featured on Headbangers Ball and in my opinion Sumerian is the best indie metal label out there. They put out bands like The Faceless, After Burial and Veil Of Maya, who are all most deserving of face time, but you don't see them at all. These bands have videos, but where are they? When it comes to "sticking to your guns", it's hit or miss. Some bands like Cannibal Corpse has stayed true to their sound for eleven albums, and they still rock. I mean have you listened to the last two albums they put out? The last one especially was phenomenal. It's some of the best work they've done to date. They age like fine wine hahaha! Then there are bands that stick to the same sound and fall out of favor, like Hatebreed. Don't get me wrong, I love them, but they also have put out the same material for the last decade or so, and their fan base seems to be dwindling. At the same time, sometimes not sticking to your guns can make you or break you as well. Avenged Sevenfold has made millions since they started singing, while It Dies Today fell off the face of the earth after they went from the tried and true breakdown formula to the "lets sing for dollars" idea that seemed to float through the hardcore scene a few years back. I, however, personally have a lot of respect for bands that stay true to their sound and ethics despite what seems to be popular at any particular moment.

Regarding how Headbangers' Ball only supports bands on the larger underground labels, do you imagine that someone will eventually invent an internet video program to support more obscure bands who have promotional videos out?

There already are a few websites that are sort of like that, My favorite being Metal Injection (www.metalinjection.com). I also heard Lorenzo from NYC's Sworn Enemy has a show coming out like that too. Also, a blog called MetalSucks (www.Metalsucks.com) usually has really good videos on it. Of course, the best non-commercial metal video viewing site is YouTube.com. You can find so many live videos, and music videos from every band imaginable. I kill so much time at work each week watching music videos on YouTube. Just last week I saw a video of Bad Brains at CBGB circa 1984, and it was amazing!

Since Metal For The Masses appeared on the air, you have made consistent efforts to push the boundaries of what you can get away with while presenting the heaviest listening experience for those who tune in. How successful have you been so far?

I feel we have been pretty successful. More and more people are tuning in each week! If we weren't successful at it, we probably would have been cancelled by now. I feel if we weren't pushing the limits when it came to the diversity of music we play, and the topics we talk about, we would just be every other show on air, and I personally strive for Metal For The Masses to be so much more than that. For instance, in November we had the legendary Mike O. (Burnt By The Sun, ForTheLoveOf, Nora, Endeavor, and like 12 other bands) call up before the election. He's well versed in politics, and while the first half hour of this interview involved his storied music career, the second half was all about what was going on in this country, and the importance of being involved in what's going on. I feel things like that push the envelope more than anything else, because no one else is really doing that.

What exactly do you mean by "edgy sense of humor"? Can you provide some examples of this for the interview?

I don't know. It's tough to describe. I guess when I say edgy; it just means that some of our humor may potentially be offensive to some people? Like I said, no one is safe from our wraith. We are equal opportunity offenders. We don't conform to what the radio station feels may or may not be appropriate to talk about on air. It would be tough to give a specific example; you just have to tune in!

If you had to draw comparisons between Metal For The Masses and other DJs, movie producers or comedians, who would you cite as being somewhere in the same territory as your show?
I mentioned O&A before. A lot of stuff on Cartoon Networks Adult Swim, especially Robot Chicken, Tim and Eric Awesome Show Great Job, and the Venture Bros. Comedians like Patton Oswald, Brian Posehn, Bob Odenkirk, even the queen of mean Lisa Lampinelli (minus the dating black guy jokes) all give me a lot of inspiration, so I'd have to say we'd be a little comparable to all of that in one way or another humor wise. Even Stern, and this pair of guys on KROC a couple of years ago, The Doghouse with JV and Elvis all have had an impact in one way or another. I would say I would be in the same territory as all of them, because they came first. I'm just a biter.

What did Mike O. have to say regarding the current political situation in America when he appeared on your show?
Well, this was literally two days before the election. Mike is so well versed in politics; it was such an interesting discussion. He talked about how many of Amrerica's policies needed to change. He talked about the economy, and the bullshit multi-billion dollar stimulus package that bailed out all of the loan companies (i.e. Goldman-Sachs), and why it was bullshit. And of course the question came up of "How come when it comes to education, and fixing roads, and helping homeless and the recently unemployed the line is our country can't afford it. But when it comes to bailing out fortune 500 companies it took literally two weeks to iron out a BILLION dollar bailout that comes out of taxpayer money that we might not actually see again." Unfortunately we couldn't come up with an answer to that question! He also talked about the pros and cons of who was up for the election. He was pro-Obama, and while I don't necessarily agree with that opinion, it was an interesting dialogue in that he was almost non-biased when it came to discussing both McCain and Obama and what their pros and cons were. On a side note, out of all the interviews and guest I've had either call up, or do a live appearance, Mike O was by far the coolest interview I have ever done. First off, "Perfect is The Enemy Of The Good" by Burnt By The Sun is one of my top five favorite albums of all time. Most of my interviews go for about 15 minutes, but he talked for an hour! I got to ask him every question I ever wanted to ask, from the BBTS songwriting process, to playing in Japan, to all the other bands he'd been in. My band From Bliss To Devastation had the opportunity to play with ForTheLoveOf a few months prior. After FTLO rocked out, I mustered up the balls to go ask him for an interview. When he agreed, I put on my cool face like "ok no doubt. I'll set something up" all nonchalantly. But inside I was freaking the fuck out! That was a crowning achievement in my life! It was like a fanboy interviewing George Lucas.

Which of America's policies does Mike want to see changed? Does it seem Obama will keep his promises as it stands now?
He felt that there isn't enough accountability in this country. He also felt, as I think most of us do, that George w. Bush is an incompetent asshole. He brought up the fact that the during the Hurricane Katrina crisis, the guy appointed by Bush to run FEMA previously ran the Arabian Horse Association. Apparently raising horses makes you qualified to run a disaster relief program here in America. He also felt, and I would agree, the American people need to stand up and voice their opinion more. For example, when the government proposed that aforementioned bailout plan, political offices were hit with WAY more calls of outrage than ever before, and while the plan still called for the use of billions of taxpayer dollars, it's not as bad as it could have been if it weren't for people speaking up. And by the way, he also said to actually call said offices. Never send email, because they never get read. When it comes to Mr. Obama, it's way too early to tell. He talks the good shit, but so does every other politician. This is a question to ask six months from now!

You mentioned the first time slot of Metal For The Masses as being too inhibitive for the cult following you amassed on the air. You lobbied for another time slot and eventually were given one. How difficult was it to get a new time slot?
The first time slot was Wednesdays into Thursdays at 2 am. That slot was pretty fucking inhibitive! No one is up at that time. WHPC has sort of an older listener base, and the station felt that scary men growling about eating babies would turn people off. They were very tentative about giving us a good time slot. 2 am Thursday mornings wasn't very good for us. We both had real lives, making doing a show from 2 to 4 am in the middle of the week was literally impossible. I still have a day job dammit! So we were forced to pre-record every week. Not only that, we barely ever got feedback, whether it be positive or negative, making it tough to gauge if we were running a good show or not. We thought our shows were awesome, but we had no idea how anyone else felt. In a way, that slot was like the minor leagues in baseball. We practiced a lot until we honed our craft, and after a year we felt we were ready for jump to the big leagues. We lobbied for our current timeslot for a while, going to the head of the station (the mighty, incomparable Jim Green). With help from our good friend Rich Wishnevski, another high ranking person at the station, we finally made the jump in April of 2008. We felt our new timeslot was excellent for a few reasons. First, if we had done it during the week, we would have had competition from a rival show who shall remain nameless (why plug them?), but Saturdays, there is nothing else on air that comes close to what we offer each week. Secondly, it enabled us to do live shows. Live shows are key! Third, more bands are willing to set up interviews, because it's in a time where they are more likely to be heard. Plus 12am Saturdays is like party time-o'clock. Everyone is up and in their cars going to or from somewhere. It was funny though, because in the old time slot we would talk about how if we were in an earlier timeslot we would upset old people. We would be so brutal we would break hips and shit. Ironically, the show we replaced at the 12 am slot was like an old-timey jazz show and we had an ENTIRE SENIOR CITIZENS HOME write a petition about how terrible our show was, and how we should be removed from the air!

It must have been somewhat of a "Spinal Tap moment" to have a senior citizens home compose a petition to cancel the show. Would you say this incident made for good publicity for Metal For The Masses?
To say the least. It was a trip. I mean it's not like the station was gonna boot us for it. They had just put us on, and the station was definitely going to get complaints about replacing Sinatra with Sepultura. The station, however, was ready to kind of go younger on Saturday nights. So we win! I like to give a shout out on the air sometimes to the Shady Acres retirement home. I just want to make sure Edna's hip is feeling better after the replacement surgery. (That's not the name, obviously, but you get the idea). I'm not sure if it was good publicity, but it WAS hilarious.

Last November Steve departed from Metal For The Masses to pursue other opportunities, and you discovered a new co-host in Mike Long. Is the show different in any way with a new co-host? Describe your on-air chemistry with Mike.
It was sad to see Steve go, because we poured our heart and souls into this show for almost 2 years, and while Steve was irreplaceable in what he brought to the table, Mike definitely brings his own set of tools. He is super knowledgeable, and very confident on the air. He started off as a sub, when Steve couldn't make it in occasionally, just as the aforementioned rich w. was a sub when I couldn't make it for whatever reason. When Steve left, Mike was the obvious choice to replace him. The show is a little different, but that's just because he has a different personality than Steve. Which is not a bad thing in any way. It's just different. Steve used to do all the production work, and I was kind of like the guy that just sat around and made douche bag comments all day. Now I do the production work, and Mike gets to be the guy making douche bag comments, and in that aspect it is different, because I'm usually the one that starts the conversations, but we still talk about most of the same stuff we did before the change.

What bands and/or artists are currently among the most requested on Metal For The Masses?
The biggest requested bands right now are The Faceless, Meshuggah, Beneath The Massacre, Emmure, and After The Burial. We also get a lot of old school requests. People still want to hear their favorite Deicide, Merciful Fate and Six Feet Under tracks. It seems like every week is a crapshoot. I even have this one lady that calls up for Led Zeppelin. Of course I play it because if it weren't for the Zep and Black Sabbath, there would be no metal.

Are bands that are just starting out contacting you for airplay on the program? If so are these mostly local bands, U.S. bands or bands from overseas?
It's actually been some of everything. We have labels like Century Media, Napalm Records, Victory, Metal Blade, and Nuclear Blast sending us stuff on the regular, plus indie labels like Romulus X and Moribund Records. These labels send us stuff from all over the world, from 2-step hardcore to Folk Metal. Also a lot of local and indie bands have gotten in touch with us as well. Bands like Combat (old-school thrash from Staten Island) Lest We Forget (sick metal band from PA), and The Only Weapon (NYC hardcore) have stood out amongst others. Plus all the Long Island locals I'm friends with through playing in From Bliss To Devastation. Royal Assassin, From The Pawn, and Vera Iconica have all gotten in touch with me regarding airplay. That's actually how Mike got started with us. He sings for Vera Iconica. He was being interviewed by us one night, and we just kind of hit it off.

What do you think of metal programs broadcast on Internet radio? How far do you believe Internet radio programs go toward supporting unsigned bands and hosting shows similar to Metal For The Masses?
I love the idea of any radio show broadcasting on the internet. I love the idea of podcasts in that you can download a whole show each week into your Ipod, or other form of music player. You don't need an actual radio, nor do you need to tune in at a specific time. I mean a lot of people in big cities such as New York and the five boroughs don't even drive. And younger kids don't know about radio! They know about the internet. It's not like they drive either. I think for most people, driving is the only time they actually listen to radio. That and when they're at work. That's great if you broadcast during rush-hour or the 9-5 workday, but for a show like mine, that doesn't help much. I get the late night kids out smoking weed somewhere, and the guys that are working the late late shift. The internet is the next avenue of entertainment in general, and I feel as if they are just truly tapping into the potential. In the last five years the internet has become a launching pad for new and unsigned bands. This is the MySpace generation. Bands like Suicide Silence and Emmure have made their initial impact off of social networking sites that allowed fans from places outside their regional area to hear them for the first time, long before they had the backing of a major label. Internet radio accomplishes the same thing. Unfortunately I think terrestrial radio is a dying breed. There will always be cars with radios built in, but I feel as if the actual radio show is becoming more irrelevant as time passes. More and more people have CD burners and Ipods. We are also in an immediate gratification type of society. People don't want to listen to a half hour of shit to hear one good song on Clearchannel radio. Clearchannel has made radio a monopoly by taking control of like 80 percent of radio stations nationwide, and by playing the same 30 god awful songs until you want to blow your fucking brains out from hearing them so much. The internet is going to break these chains of mediocrity, and allow people all over the world to hear underground and college shows, not just the people in a certain broadcast radius. And that is what the underground scene truly needs. I'm not even talking about just metal, either. Every genre needs this, or else bands not sponsored by corporate radio will never truly have the chance to rise up without selling out their integrity. To be honest that is the next step for M4TM. I'm working out the logistics for a podcast as we speak. Hopefully that's in my near future, but it's still in the works as I write this.

So as radio continues to be monopolized by large companies, do you think this will result in a greater number of Internet radio shows in the future? And as Internet radio grows in the number of programs and listeners, do you think this could lead to a return of heavier music on mainstream radio when the companies see the growing target audiences?
I absolutely think there will be a huge number of shows online popping up the next few years. Like I said, it's the future. Whether this leads to return of heavier music on mainstream radio? I doubt it. Metal is made to be underground. It's supposed to scare the conformists, so I feel metal doesn't have a place in the mainstream. Whether corporate radio throws a show like mine on late at night is another story. If it becomes successful on the internet, someone will eventually try and make a buck off of it.

Activists and their supporters won a fight to keep internet neutrality in the hands of average people, as opposed to corporations who only wanted those with phenomenal amounts of money to own websites. Winning internet neutrality for the average website owner not only benefits internet metal programs but also independent internet news programs that reported anti-bailout protests and other developments that aren't reported in the news on television. Do you feel this is equally important?
The more unbiased opinions that are being reported out there, the better you can actually keep track of what's going on in this country. Media spin is the kiss of death in America. You can read three different papers in New York, and depending on who the ownership is affiliated with, you will get three different spins on said story. I mean, Christ, watch fox news and that right wing propaganda shit will rot your brain out. Especially when Bush was in office. While Reupert Murdock and Fox news is very conservative, most media is geared to the left. Hence why Obama has been portrayed as the Golden Boy thus far. He has admitted to doing drugs in college, and no one is making a big deal of it, yet Michael Phelps can be caught taking a bong rip, be crucified in the national media and lose his endorsements (yet it doesn't change the fact that he DID win eight gold medals at the Olympics) It's not like he got caught blowing lines of coke off some trannie-hookers ass while shooting steroids into his neck! But because the majority of the press is left-wing no one has made a big deal of Obama's drug use in college. As no one should. He was in college. Everyone is doing SOMETHING in college. But it just goes to show you because the left-wing media has backed him from the beginning, they don't want to tarnish his shine, so they don't really report it. The war in Iraq is another good example. All you ever hear from the media is how terrible things are. Now I for one am against the war in Iraq and don't think we should have ever went in. But I also know Soldiers who have been in Iraq, and the good things that our soldiers have done over there, like supply food for the needy, never go reported. And that's because left-wing media wants the American People to think that the republican war-machine is a bunch of monsters. The more unbiased news that is reported, the more the American people can actually see what's going on in this country. Unfortunately I don't think a lot of Americans are ready to see with their eyes actually open. I feel like media bias is like a safety blanket for some people. It puts a spin on things that makes the uninformed feel better about what's going on in this world.

How do you think internet radio programs can be "kept underground" if larger corporations try making money off it?
I feel that larger corporations are out for nothing more than making a buck. They are swayed by one thing, and that's money. If they have a choice between promoting some indie label, or promoting some major label that's throwing stupid amounts of money at them, they're always going to back the major label. Because if you think payola doesn't exist anymore, than you'd be foolish. Money will always get in the way of keeping something "underground" So I think the only way internet programs are going to stay legit is by not selling out, per se. I think for every internet radio program or personality that is being bought by a major corporation, there needs to be three more popping up to try and keep the scene alive. Metal and Hardcore has never been about money anyway. You don't see the guys in Lamb Of God driving Bentleys.

What is some of the other subject matter you would be interested in covering on Metal For The Masses?
Well I can tell you this week I will be covering baseball. I love sports, and I particularly want to touch on the "revelation" that Alex Rodriguez is doing steroids. Oh excuse me, I mean used to do steroids. There are lots of other things I would like to cover, as well. I think the growing economic crisis will give me lots of material. I want to talk about why our country is willing to bail out all of these financial institutions, but we can't bail out General Motors. If they did that, it would provide so many jobs in a dying city (Detroit) and all over the country. I understand it was a bonehead move on the heads of the big three to fly a corporate jet to the Senate hearings. Nevertheless a foreign company outsold Ford in the U.S. for the first time, ever. That's a scary thought in these trying times. And speaking of trying times, in the next few months I will propose, on air, MY economic bailout plan. My plan would be to legalize marijuana and hookers! Think of all the money we would save if we didn't have to prosecute small time weed offenders, and ladies of the night. People are going to partake in those vices anyway. Why not tax two multibillion dollar industries instead of wasting taxpayer money prosecuting people that are just going to go out and do it all over again. I'm not saying legalize crack (or other serious drugs), because crack sucks. But weed never hurt anyone. Plus think of all the extra money people would invest in the food industry! And hookers don't hurt anyone either, unless of course you don't pay up. Then you might get cut. Or if you catch V.D. I guess that's a risk you are willing to take if you are picking up hookers, though. Also, why is Michael Bay still making movies? That's another one. I wish that guy would just go away. We get it; you like to blow shit up. The guys movies are classic (Transformers, Bad Boys 1& 2) but he is just such a DOUCHE. I could blow stuff up with C.G.I. and not be a pompous asshole. Michael Moore too, why hasn't anyone punched him in the face yet? I also want to start a petition to bring back Xena: Warrior Princess. Not Hercules though. That's what Kevin Sorbo gets for being on that stupid Andromeda show that was on UPN or whatever a few years ago. Fuck you, Kevin Sorbo. These are just a few of the topics I will be touching on in the next few months, so STAY TUNED!

You have begun a new feature on the program called "Stoner Jam of the Week" in which you highlight a different stoner rock song on each show. Some of the bands showcased here are Pig Destroyer, Mastodon and Supercontinent. What inspired you to start this and how much of a favorable response has it received?
Well I had this great label, Saw Her Ghost Records, send me a whole box of CDs in this genre. The guy that runs the label, mark, was very friendly, and the stuff he sent me was great. He sent me 13 of his releases, some of which included this great Empires/Hellas Mounds split, Vaalbara from Supercontinent, plus some other full lengths from Empires, Beast In The Field, Across Tundras, Incisor, and a few other standouts. Bands like Mastodon, Pig Destroyer, Superjoint Ritual, Bongzilla, Botch, and The Minor Times are all listener favorites, so I figured "Hey, why not showcase a band from this genre once a week?" It has been really well received, because fans of this genre get to hear their favorites, as bands like Mastodon are a little more popular, and get introduced to some up and coming stars in this genre as well. Bands like the aforementioned Supercontinent, Committee, and Harvey Milk are all great bands that definitely don't get enough press, so I feel like this is a great way to introduce these awesome bands to people that might not be familiar with them.

Do you expect Metal For The Masses to be your primary career focus, or to lead you to bigger things in the future?
To be honest I don't know. I hope my music takes me to where I want to be in life. However, I've really grown to love doing this every week. No one can see the future. I know that if, like how I lucked into this show, fate decides that this is my future then so be it. I know I would like to continue in some facet, but at this point in my life, I'm still young and leaving my options open and eventually the answer will make itself clear, I hope.

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-Dave Wolff

MERRYBELLIES
INTERVIEW WITH JILLANNA BABB

When I first contacted you you mentioned you have been studying bellydancing for over a decade. What first got you interested in bellydancing, and what inspired you to seriously pursue a career in the art form?
All children make art; I never stopped. So I've always created stories, images, and expressed ideas through all kinds of means: visual, verbal, performance, and various combinations of these means. At the time I began belly dancing, I was in graduate school studying Art History. My obsessive focus in my own art had been the human body, especially viscera in its lovely yet disturbing glory. My focus in my academic studies was modern art and African art, with an emphasis on performance art and ritual art. I had also begun to study midwifery with a homebirth midwife, so I was learning to draw blood and understand the inner workings of the human body at the same time. When I came upon a flyer advertising belly dance classes with the amazingly beautiful Rose Champagne (in Massachusetts), I was immediately hooked into the art form and lifestyle of the belly dancer.

Where did you begin to see the connection between performance art and ritual art? How closely do you see the two related? In what ways did this influence your interest in belly dance?
Ritual and performance art were once the same, but now this is not always the case. Both may involve objects of art, costumes, dance, and verbal expression, but the repetitive, religious aspects of ritual are not essential to performance art today. My performances are not religious; but they are psychologically-charged, and they allow expression of the abstract and irrational realms of the mind as well as the animal side of humanity. I do not, however, conduct my performances to please or appease any gods or goddesses, or as a divination tool. Several years ago I realized that I was drawn to performance art and ritual art in every art historical subject I studied. I was inspired by the religious and community oriented performance art of ancient Egypt, Greece, and Rome; African spectacles involving dance, community, divination, and art objects; street performances and festivals of the Middle Ages; Dada cabaret of the early 1900s; Modern & contemporary performance art; Carnival... I had already devoted a great deal of time and energy to verbal, visual, and performance art in my own creative work, but really considered myself a painter at that time. I was painting images of abstract organic forms inspired by internal organs, and also began to study medicine, anatomy, and especially midwifery at the time. But this was not enough! I could not find artistic satisfaction in a singular genre, even in my favorite (oil painting). At first I kept my art forms more separate; they co-existed sometimes in the same show or venue, or even in the studio or notebook in which they were created, but they did not intermingle as they do now in my shows. The performance art included in Morbid Cabaret shows developed slowly as I began to explore and combine more of my interests into the organization and execution of the shows. As a writer, artist, dancer, community activist, and director/organizer I find great fulfillment in my current work. I am combining everything, including my most bizarre ideas and inexplicable dreams.

Did you attend belly dance classes with Rose Champagne while you were in Massachusetts? How closely did her knowledge of the art form relate to your knowledge? Describe the nature of your educational relationship with her.
Rose Champagne was my very first teacher. I loved her, and am always indebted to her for providing me with a positive experience and role model. She died last year, on February 6, 2008, of cancer. Her death was heartbreaking and tragic, and certainly fueled my desire to carpe diem. She was beautiful and brilliantly talented as a performer, teacher, troupe director, and choreographer. I studied Egyptian, American cabaret and Tribal Fusion belly dance technique with her, and adhere to her teachings and remember most of what I learned from her with great respect and clarity. I took everything she said to heart; she influences my teaching style and what I teach in a direct and literal way. She also influences how I understand the student/teacher relationship. I would never want to say or do anything that would create a negative experience for my students, and always try to be positive and supportive, because I realized how significant the impact of a teacher on a student can be! I studied with Rose Champagne over the course of two years, before she had to take time off because of the cancer. Then I moved to Georgia, and had to keep in touch with her via the internet. I tried to get her to come here to teach workshops, but she was not up for traveling. I miss her terribly, and will always value her influence over all of my subsequent teachers.

During the last four years you began performing choreographed and improvisational routines to music other than that of Middle Eastern origin. Describe the styles of music you perform to and why you decided to incorporate them into your act.
At first I kept my belly dancing as traditional and "authentic" as possible. I studied folk styles as well as Egyptian, Saudi, North African, Indian, and Mediterranean styles of belly dance. As I learned more about the art form, however, I began to realize that belly dance has always been a fusion style. Dancers traveled the nomadic trails, performing their own style and adding elements of local styles. Western influences such as ballet and Hollywood fashions also touched belly dance in the Middle East & North Africa. In 2004 I began to study American styles of belly dance, including cabaret and tribal fusion. I also began to create my own movement combinations and to dance to a wider range of musical styles, without limit and including my favorites: industrial & heavy metal. I believe that authenticity means creating with honesty and originality, with respect and knowledge of historical styles, but with freedom to explore new combinations of ideas.

While practicing belly dancing, did you discover the history of the art form through reading and study? What are the similarities and differences between Egyptian, Saudi, North African, Indian, and Mediterranean belly dance?
I have read (and continue to study) extensively on the subject of belly dance as well as dance and performance art in general. There were not as many sources of information in the beginning of my belly dance career, but now I find more than I can keep up with, which is very exciting! I always want to learn more. I take belly dance workshops as often as possible, and am especially interested in the origins and folk history of the dance. As for the similarities and differences between the different styles of belly dance, I think the distinctions and influences were created by several factors, most notably geographical location, trade routes, and religion. Some cultures are more restrictive than others regarding female comportment and dress.

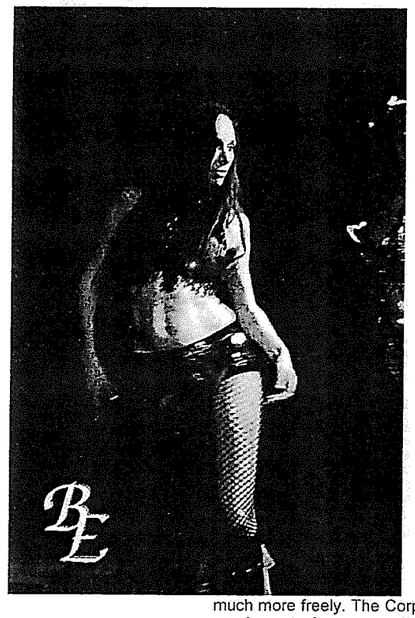
For what reasons did the early belly dancers live such nomadic lifestyles? How much did these dancers add elements of other styles where they traveled, and how many different elements were incorporated into one style in those days?
It was not that the belly dancers had to live nomadic lifestyles, but that some of the nomadic groups (such as Roma) performed dances. The Roma were persecuted and forced to move continually from place to place. They also had to make a living, and sometimes this involved performances. Artists do tend to influence each other, and dancers always want to learn new moves... I'm not surprised that they were fusing styles. When I studied with Morocco (a very wise and experienced scholar and dancer), I learned that the Roma were especially known to gather and fuse new dance styles and songs in their repertoire, partly to please the locals (their audience and patrons). They were also oppressed, and found freedom of expression through their arts. Freedom of expression often leads to fusion and new ideas! The Romani trail originated in India, passed through Africa, into Eastern Europe, to Spain. Therefore the mutual influence of Roma on the local cultures and local cultures on the Roma were quite varied and far-ranging!

How much of an influence did ballet and fashion have on belly dance in North Africa and the Middle East?
A cross-cultural mixing of styles has been going on since history began! Ballet, jazz, modern dance, and even Hollywood movies have had an influence on dance in the Middle East. I have heard many anecdotal tales of dancers traveling from Egypt to study ballet, and also understand that the adaptation of belly dance to the stage brought many changes. The stage called for broader movement and traveling, as well as flashier costumes and shoes.

When studying Western styles of belly dance, did you see any examples of influence in traditional belly dance?
It's very difficult to distinguish all of the influences and origins of movements and gestures. As an art historian, I've also learned that similarities do not always result from direct influence, and it's difficult to determine the influences without solid historical evidence (usually written, but sometimes visual). There are not many historical references to belly dancing, and few artistic representations. Islamic art (art from Middle East and North Africa) is mostly abstract; representations of figures was limited and mostly prohibited. I can distinguish many details; aspects of different styles and influences intermixing. Certainly the most extreme variations of belly dance exist in America. Belly dancing to heavy metal might even land me in jail (or worse) were I do perform in some parts of the Middle East or North Africa. (Yet there are also youth subcultures in those countries that play and listen to heavy metal!)

What initially made you interested in dancing to metal and industrial music? As you began to invent your unique approach to the art form, was it an easy transition? What are some of the other genres you dance to?
When I first began creating choreography, I preferred Egyptian, Lebanese, and Turkish folk and classical music. I continue to love Middle Eastern music especially. Over the years, I began to create dances to Middle Eastern music with western influences! I did not realize this at first, but began to see that I was already working in a fusion style. I began choreographing to non-Arabic or Mediterranean music only after I was commissioned by my dancers to do so, however. Initially I was worried that I would be rejected for my ideas, but as I began to create the Morbid Cabaret style, choreographing dances and performance art to a range of metal, gothic, industrial, punk, and electronic/techno songs, I found that my audience was increasing, and my troupe, Corpsewax Dollies, was developing into a strong and rather large group of dancers. They embrace what we do wholeheartedly, and are quite exuberant about our creative expression and the subculture we are bringing together around it.

You mentioned creating a new and unique belly dance fusion known as Morbid Cabaret which employs a host of unusual props for belly dancing. How did this fusion come into being and how has it developed since the beginning?
As I allowed myself more creative freedom, I began to combine my personal interests into my choreography and performance style. At first I was a bit timid. When I proposed new ideas to my students and troupe members, I always worried that they would reject them as too wild or even insane! But when I suggested we dance with chains and bondage belts, they loved it. When I proposed that we use whips, they were delighted. Recently I created a dance fusing 1920s Charleston moves with belly dance and burlesque, and I was inspired to use pool cues in the choreography. They loved that too! So did our audience. Life is full of surprises. I'm really happy to have found friends and fans who share a similar aesthetic. Not everyone agrees on all details, of course. There is always the risk and reality of people being offended, whether they are my own students and troupe members or people in the audience. My goal is not to offend, but to provide artistic and exciting entertainment... oh, and yes, to entertain myself as well.



One of your proclaimed obsessions is horror movies, particularly the more extreme ones. Name a handful of the horror movies you appreciate the most and describe the ways, if any, these movies reflect on your stage presence while you're dancing.
I enjoy any of the movies by Italian directors Mario Bava; Dario Argento; Lucio Fulci; & George Romero. Other favorites include Tim Burton; Peter Jackson; Lloyd Kaufman... For many years I was fascinated and horrified by zombies. Now I play with all denizens of the dark without preference. Well, maybe I do prefer vampires. I love to perform as a vampire. One of the specific influences on one of my performances recently was the horrific conglomeration of human bodies in Slither (2006 version)... after the alien had morphed the zombified humans into a massive blob. I created a "zombie blob" out of stretchy, beige material, with painted blood stains and stitches. Eight dancers moved inside, with some arms and heads and legs sticking out through holes in the fabric. But I took the idea in a different direction. We had a Mistress with a whip (Mistress Dolly) who controlled us. We attacked another dancer (Delirium Dolly) and pulled her inside... The audience went crazy. I was in the blob, and thought I was going to be trampled. I think of it as a sort of therapeutic experience, at least for me. Seeing and feeling my troupe as a single, dangerous, wild unit was very interesting and exciting to me. Besides the strange beings and scenes from horror movies, the medium of film influences me as well. I direct the shows, and create line-ups that flow together like a film, with no interruptions. We do not use an announcer. I also try to connect the dances with performance art and create a full length feature of sorts, even when I have guests who are performing their own dances. I list the dances, try to find the story or stories, and then organize the show accordingly. This may take me hours, even days, but I love it.

You have two belly dance troupes you organize shows and perform with known as Corpsewax Dollies and Necrotica, part of the suspension arts group Chaotic Necrotica. Your performances combine horror, suspension and vaudeville. How do you manage to bring these elements together and how do the performances go over with audiences?
We have some very exuberant fans! I love our audiences... and we always make sure to give them lots of attention and interaction, and sometimes even souvenirs. Last show they got fake police tickets from our cop Dollies; autographed thongs (flung from the zombie blob!); and blood-stained carnations. Not everyone likes the blood and some people don't like the sensuality of some of our choreography. We have no dearth of fans, however. As for the logistics of integrating suspension, hook pulls, dance, and performance art, I do find that they go really well together. I usually connect dances with no awkward in-between time; we move from song to song without interruption. Performance art may be part of the choreography, or a separate song. Everything, including the suspension and hook pulls, is done to music: the louder and heavier the better!

From how you've described your performances, the response to them has generally been more positive than negative. What do your audiences most appreciate about them: the music, the sensuality, or the theatrics and effects? Is it gratifying to know your art speaks to people?
Members of our audience compliment all these things... They enjoy the surprises, such as when we leave the stage to interact with them in different ways. They appreciate the lovely dancers and the unusual costumes. They get really excited and make a lot of noise for us when we get crazy and sexy, and during performance art sequences involving interaction between the dancers such as blood wrestling. They ask me about our costumes, our music, our props... They do seem to appreciate the more raucous activities, faster dance combinations, and louder, heavier music. I am very pleased by the response of our audience and of my dancers. The interaction and community involvement means a lot to me... In fact, I feel it is essential to the continuing inspiration and motivation that keeps our art alive. Besides... if I were doing these things alone, without an audience or other performers... well, 9I guess they would call me insane and lock me up.

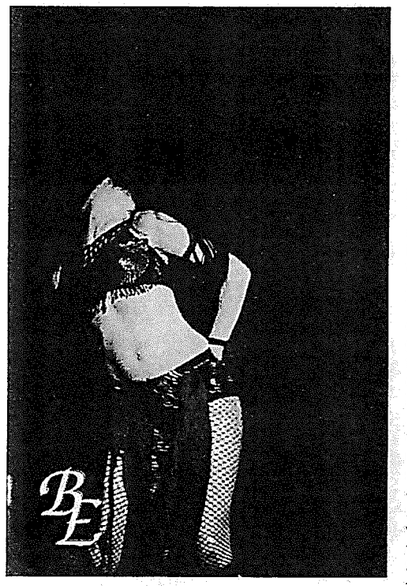
Between your inspiration in horror movies and the ideas thought up for Morbid Cabaret, Corpsewax Dollies and Necrotica, how much of a vision of originality are you bringing to the art of belly dancing? Do you believe your performances will inspire others to combine belly dancing with similar modes of expression to those you've combined it with?
I've incorporated my other artistic interests into my belly dancing shows, which has allowed me to express my own original ideas and inspirations much more freely. The Corpsewax Dollies also brew ideas together, so there is an element of group creativity happening too. We are all very close and share the same obsessions and fetishes... Certainly other belly dance troupes have and continue to explore creative fusions (burlesque + belly dance; hula + belly dance; flamenco + belly dance; line dancing + belly dance... etc.!). I have been inspired by these groups, as well as by other types of performance groups such as burlesque troupes, bands, and circus acts. What we are doing is also stimulating others to explore new ideas and routes of expression. I network on-line a lot with people from all over the world, and we share ideas and support each other in our madness. Belly dancing has been fused with just about every other dance style and with other types of performance art already. I am eager to see what the future holds, and I'm certain there will be more surprises for us all.

Are you in contact with other fans of belly dance, metal and horror who are involved in their own performance art? Which of these acts do you consider to have the most potential?
Yes. A troupe in New Orleans, Folie à Deux, incorporates my choreography into their shows. They have both performed in my Underground Oasis shows, as have several other guest dancers. Corpsewax Dollies and Necrotica also perform in other shows, so there is a lot of networking and demonstration going on. As far as potential... I think Moonhoar (New Orleans) and Mahsati Janan (Asheville, NC) have been moving steadily towards national fame. One day perhaps the Dollies, Necrotica, Moonhoar, and Mahsati Janan will tour and you can see us in your town.

The old funeral home where you live and your troupes practice is said to be haunted. Do you have any background information about this? For what reasons did you choose this place to live and practice in?
There are ghosts here and other things we can't explain. Many people have seen them. I love this place, and feel that I am the protector of the funeral home

and its denizens. I live upstairs. My family owns the building. It was a funeral home until the late 1980s, when it was converted to offices. My studio is located in the funeral home. We love that, of course!

Are there any tales to tell connected to the hauntings in the funeral home where you practice? Have any strange occurrences happened while you and your troupes were spending time there?
The Dollies and I have experienced paranormal activity in the funeral home. People see ghosts, and often describe the same two. One is a tall man wearing beige pants, white shirt, and a hat. He seems to own the place! The other is a woman, who lurks in the ladies restroom and makes people nervous. Others have also been described. I've only seen the tall man and some bizarre apparitions I cannot categorize. Usually we see the ghosts passing by the doors of the studio as we practice. When I first began to notice the tall male ghost, he would stand in one particular doorway and watch us. I saw him sometimes during my classes, and other times when no one else was there. One day I felt annoyed, and half-jokingly told him that if he was going to watch, he had to pay. He left and did not stand in that doorway ever again! There are many other stories; I could write a book. We have had three paranormal investigations, by three different groups. I'm not sure what I think about the orbs and strange sounds they recorded, but I am quite intrigued by the strange goings-on around here on a day to day basis. Of course the Dollies and I enjoy it.



What can people who are just hearing about you expect to find on your website?
My web site focuses mainly on my professional Oriental belly dance activities, which includes a full array of belly dance classes in many styles and levels, as well as several dance troupes. My troupes are Gems of the Oasis (students in cabaret and fusion styles); Mermaids (little girls); Desert Sirens (tribal fusion); Ballista Bellies (cabaret & fusion duet); and of course my Morbid Cabaret troupes Corpsewax Dollies and Necrotica. When it comes to belly dancing, I am interested in all styles and permutations! Some of my students and audiences are only interested in the traditional styles, and there are those who are offended by activities such as blood wrestling, so I underplay the darker elements of my art on my web site. On MySpace, however, I do host sites for most of my troupes individually, and my personal page is only very slightly censored to keep it PG-13 per MySpace standards. As a professional who is active in the community, volunteering at retirement homes and Girl Scout camps, I do have to protect my image a bit, and try to shield the innocent from my more demented artistic ideas.

You appeared at Hallowcon 2008 doing an improvisational performance to a surf guitar track. Describe this convention and how you arranged this appearance. Did your improvisational routine get you more recognition?
I always make a lot of friends dancing at Science Fiction/Fantasy/Horror conventions such as Hallowcon. The first time I performed at a convention was Hallowcon 2007, according to the desires of a couple of my beloved dancers who had attended the 'con since childhood. After that, I was hooked. I love conventions! The denizens of these weekend-long events are for the most part creative, strange, fun, and enthusiastic fans of my belly dancing. I dance at many local conventions and plan to travel to others in the southeast this year to perform. The shows I do at conventions vary from 15 minutes to 2 hours. I usually teach workshops at the conventions, and participate in other activities hosted at the 'cons over the weekend.

You appeared as a belly dancing zombie in the short film Dead Tired. Describe how this film was made and what happens in it. Do you expect to make more film appearances like this in the future?
The short, no-budget movie Dead Tired was the first production of Fults-Melton Studios. They have now asked me to act in their next movie, scheduled to be created this year. I'm very excited, not only because I love horror movies but also because Mark Fults is a dear friend and co-conspirator. Mark Fults designs and creates costumes for me and the Dollies. He is a creative person in all of the arts, including writing, drawing, costuming, and film. He invited me and the Dollies to participate in the film Dead Tired last year. The star of the film is beloved Corpsewax Dolly and fetish model Dementia Dolly. Mark Fults and Michael Melton created Dead Tired in segments, some of which was recorded at the funeral home using my bondage coffin, and some of which was recorded on a horse farm. I remember trying not to look at the ground as I attempted to amble like a zombie without stepping in wet manure. My only part in the movie involved moving through the woods like a zombie, in a costume and make-up I created. In the movie we are attacking Dementia Dolly, but she was not even present when my part was recorded. I just walked through the woods, and came towards the camera. I make a good zombie... perhaps too good. It scares me sometimes.

Are there any ideas or concepts you haven't yet explored you would consider incorporating into your performances? If there are, how well do you believe your audience would respond to them?
I hope I continue to have new ideas, and I'm often surprised by new creative ideas while driving, listening to music. I can only guess what will come next. The blood wrestling is really popular, so we may go further in that direction. As a choreographer and troupe director, I continue to explore new possibilities in the movement combinations, group and audience interactions, stage and dance props, as well as incorporation of the suspension and hook pulls by the suspension groups, Chaotic Suspensions and Prentice Suspensions, who perform with us in our Underground Oasis shows. I also plan to integrate video and other media in upcoming shows. As for props, there are endless possibilities... One of the Dollies, Dollylicious, is a taxidermist. We included one of her werewolf heads in our last show, and I plan to commission some bizarre things from her in the future. We have played up the burlesque aspects a lot lately, which has been very well received. We have danced as demons, zombies, werewolves, frankendollies... but there are always more avenues of exploration. I am always especially interested in what they call in literary analysis the "suspension of disbelief" (the audience's willingness to accept what they see as true, according to Samuel Taylor Coleridge) and enjoy exploring the fine line between pretense and reality... and I'm sure I will be creating more surprises for the audience to keep them confused and thrilled.

You have read the interview with Metalgoddess Bellydancer Tazina in Autoeroticasphyxium I#14. You mentioned you liked the interview and appreciated her aesthetic. What about the interview and her aesthetic most spoke to you?
When I was starting to experiment with different styles of belly dance, I found Metal Goddess online. They really helped me to relax and accept the direction I was going. Thank you, Tazina! You're gorgeous and awesome. Yes, I was impressed with the interview. I was impressed with Tazina's freely expressed perspective and her sweet personality, but also her strong love of heavy metal. She makes her own costumes too. Wow. I do agree with her that the different music and style seems to need a relevant costume. But I was also glad to read that she wears traditional bedlahs (belly dance costumes) as well, even while performing to heavy metal. Mostly I was blown away by the enthusiasm with which she embraces and celebrates her choice to combine two loves: belly dance and heavy metal. She did not seem as reluctant about it as I was at first! I'd love to dance with her.

Where would you like to see your career in belly dance within the next few years? Do you believe you'll achieve these goals?
Mostly I hope to be able to continue creating dances and organizing shows, and to keep my Dollies and other troupes happy and dancing. I would like to find more paying performances for my Dollies, so they will be able to commit more time and money to their dance careers and to our troupe. I would like to build a reputation for myself and for the Corpsewax Dollies, and to go on tour. I always want to learn more and gain new skills, such as trapeze artistry or fire theater, yet I doubt I would want to take time away from my belly dancing to devote myself to mastering these skills. I do firmly believe I will be making movies of my own one day. Yes, I feel that I can achieve my goals and probably other unimaginable things along the way. Personally, I think my goals are rather humble. I mean, I'm not an evil genius trying to take over the world... I'm leaving that to my daughter, Helice, who plans to become an Evil Veterinarian when she grows up, with ferrets as her minions.

Is there anything you'd like to conclude this interview with?
I really appreciate the opportunity and the excellent interview questions. I'd also like to encourage all the crazy people out there to focus their madness into creative art forms. Stop frittering away your time hallucinating in front of the television. Don't waste your energy scaring your mom. Play music, write, make a movie, dance, or do some other useless art activity. Then write a blog about it and send me the link. Seriously. Cheers and best wishes for your mortal years. Thanks, Dave.

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-Dave Wolff

HORRORNEWS.NET
INTERVIEW WITH DAI GREEN

In September of 2008 you assumed a staff position at Pretty-Scary.com. How entrenched in the horror genre was this company when you were with them and what were your responsibilities there? Is Pretty-Scary.com still active in the industry?
Pretty-Scary.net is an amazing website for and about women in horror. Its run by Heidi Martinuzzi and is very popular in the industry. I joined on as a staff writer. I was supposed to go to Atlanta's HorrorFest that year and report on it but never ended up going due to problems within the con. I would try to keep new posts going in the forum and started writing film reviews also but when I started on with HorrorNews, that consumed all of my time and unfortunately I had to stop writing for the site. It is a very important and kick ass site though, you should check it out! Plus Heidi is gorgeous, that makes it even more fun to look at.

What films did you review while writing for Pretty-Scary.com? Were your reviews of more obscure horror movies most people hadn't heard of previously? Which of these movies, if any, made HorrorNews.net interested in hiring you?
I only reviewed two movies for Pretty-Scary. One being Legend Of Bloody Mary and the other being Nobody Loves Alice. She never received the Alice review but the Mary review I believe is still posted. I'm not sure why Bone Digger took me on, I wonder if he regrets it now! Haha, just kidding. I think he recognized the passion I had for what I wanted to do and let me run with it.

You heard of HorrorNews.net while working at Pretty-Scary.com. After you joined this company, how did you become known as both a knowledgeable journalist as well as one of the hottest women to hit the journalism part of the genre in years?
Hahaha! Well, I know my stuff! I didn't start out watching crap like High School Musical and decide to write about 'scary stuff'. Haha. No seriously, I've been into horror films and such since I was a mini-chick, so writing about these things just seems natural. I make sure to do my best to research every subject and every person before I begin an article or interview. A lot of the time my subjects will actually say 'I see someone's done their homework!'. Haha I just love to learn, about everything. So this is the perfect job for me in that sense. As far as being the hot chick, that is still so funny to me! I used to be the kid with big teeth, no chest, who would get picked on brutally at school for being such a dork. Don't get me wrong, I'm still that dork with big teeth and no chest but I guess I'm not as awkward as I used to be or at least I hide it better. It's an honor to me that people actually care enough to pay attention.

Regarding your statement about going from dork with big teeth to hottie reporter for HorrorNews. net, do you feel that you have had the last laugh with those who picked on you or do you simply take it in stride? Is looks or knowledge more important? And between the classic American definition of beauty and the darker aspects of beauty (punk and goth etc), what is beautiful?
Oh, I don't care what other people think. I got so used to being picked on, I perfected the art of picking on myself. When I obtained that power I obtained the last laugh. Everything else since then I do for me! I make myself proud and show myself what I can do. Everyone else is just a spectator. Knowledge is more important! Big boobs may get you in the door but they don't show you where to go from there. If I was in a car crash tomorrow that severely mangled my face, I could still do the things I do now and take on any path I choose. But if I were to depend on my looks, well... I wouldn't get very far now would I? Plus, how many times can you explain what Chicken Of The Sea really is before you get bored?! I just had this conversation a few months back with a very dear friend of mine. I find beauty in a cloudy day. Sunshine is alright, rainbows are colorful, Yani is gay, but really what does it do for you? What are the under lying layers? I have always found beauty in the things that people have found dark or bleak. Is a live rose more beautiful than a dead one? Why, because once it was springy and red and now it's wilted and black? Or could it be that its ability to keep its shape after it has died and withholds the memory of the moment you received it makes it more beautiful months and years later. I find beauty in emotion and memories, be them good or bad. Passion, dark or light, drives me to live another day. If finding an abandoned house rather than a mansion, or a painting of someone ripping their own heart out rather than a bowl of fruit, beautiful and enchanting makes me "goth" then I guess that's what you would call it. I don't really label it or myself. I guess I just find beauty where other people don't comprehend to look. I find it in the past, present, and future.

Which movies were you most enthusiastic about when younger? What made you decide you wanted to write about them?
I was a HUGE Nightmare On Elm Street girl! I also stuck to Carrie, The Exorcist, Silence Of The Lambs, Attack Of The Killer Tomatoes (yes, hush! Haha), The Birds, The Guardian, Child's Play, and so many more. I started writing dark poetry when I was very young (I was Emo before Emo was a word!) and moved on to dark short stories as I got older. I've always watched horror films and horror programs like Dark Shadows original and remakes, and talked about them constantly. It almost drove a lot of my boyfriends nuts when my idea of a romantic night watching movies together entailed some poor girl having her guts ripped out and being strangled with them. It kinda ruined the mood for them but got me riled up! Haha! I guess when you write as much as I did and talk about things as much as I did, putting them together just seemed smart.

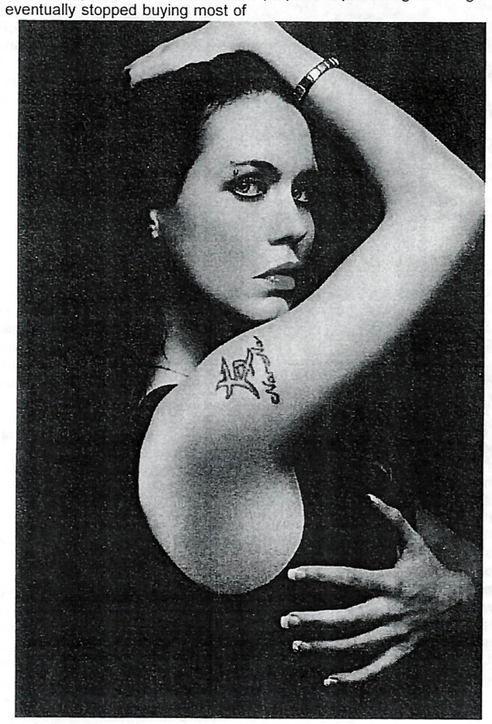
What about Carrie, The Exorcist, Nightmare On Elm Street and other movies spoke to you personally? Which of the characters in these movies did you identify with most strongly? How did these movies shape your tastes in horror cinema?
They were fun! They scared the crap out of me and that intrigued me. Carrie and I had a personal relationship! Haha I used to cry when she died to the dismay of my Grandmother. The Exorcist I have always found humorous, in a good way! That movie has some classic tag lines that I still repeat and giggle to this day. And Nightmare, come on! Freddy was the ultimate 'you're shit out of luck' killer! Think about it... you could escape Jason by leaving Crystal Lake (or never going to space), Michael Meyers by getting out of town and staying gone. But how can you escape a guy who kills you in your dreams? One blink too many and you were screwed! That's why he is my favorite. As I stated before, I was the dork with big teeth and no chest. Carrie knew what it was like to be the 'outcast' and so did I. And Regan was around my age when I watched that. I used to think my sister was possessed by the devil so I felt she was giving me pointers. It wasn't until later that I realized demon possession would have been easier to put up with! Love ya sis! Any emotion you want to get out of a movie, you can find in a horror flick! Comedy, drama, romance, action, and of course kick ass scary stuff. I realized that from an early age and when I'm in the mood for something specific, I can always find it in a horror film. It's like having your cake and eating it too!

So you might say that Freddy Krueger in the Nightmare On Elm Street series and Pazuzu in The Exorcist are far more enduring as villains, as opposed to the serial murderers of Friday The 13th and Halloween. Do these characters supernatural attributes resonate with audiences in a way that makes them timeless? Is it their ability to transcend physical death on the screen?
Well to me they are, not to everyone else. People gravitate to different villains for different reasons, I just like mine more supernatural than physical. I think they become timeless because you will always have to sleep and people will always believe in some form of a devil and/or demons and these are things you can never get away from. For me, having someone/something take over your body and mind without your being able to stop what it's doing to you or making you do, is far more frightening than being a fornicating teenager who gets impaled during the 'homerun' act. Demon possession is some scary stuff to try to grasp when you think about it happening to you. I mean, I don't want my head cut off while I'm having sex but the thought of projectile vomiting pea soup into someone's face during a romantic night out or meeting the parents would almost welcome the other thought. No matter what you do to any of them, they never die! Jason went to space and hell and still managed to fight Freddy! Freddy was killed off how many times before that battle also? Myers has been shot more than a guy wearing the wrong colors in Compton but he still trots around. And you can't kill the devil. Trust me, he's still around, I've dated him, I know! That's why I think people are so drawn to these characters, including myself. No matter what you do, they always come back.

What was the poetry you wrote more directly influenced by, your personal experiences or the movies and television programs you watched religiously? How do you believe your poetry reflects the world around you nowadays?
It was pulled out of my 'dark place' so to speak. I took all the pain and anger that I was feeling or had felt and bled it out onto the pages to get rid of it. It was the only

thing I could do sometimes to feel better or control myself. Now I look at it and smile. I remember how hard being a kid was and the feelings of growing up being hard and painful. Honestly, I know I probably wouldn't have made it out even as fractionally as normal as I was able to come out if I didn't have that poetic release. I think I can relate to young people pretty well just by being able to revisit those pages. So when I tell someone everything will be alright, I can show them an example and will be honest in my assumption.

As managing editor of HorrorNews.net you are described as an outspoken supporter of the independent film industry. Does this specifically relate to the independent horror film industry or independent film in general?
It relates to ALL Indie Horror companies, films, industry, everything! I have this thing, big Hollywood gets money from the government and everywhere else to produce these mostly crap films that have no heart whatsoever. Then you have people like Versace that can make a $8 hand bag that gets produced in a little Mexican city and sell them for $400 with, once again, no heart. And let's not get into the fact that once a great garage band signs a major record deal, they become a mediocre powerless sound factory with once again, no heart. I can't stand it! I have found Indie films especially that I've enjoyed a thousand times more than a lot of big production movies. I actually had no idea about 4 years ago what it actually meant to be an Indie industry. I would buy films that I had never heard of just to see what they were about and eventually stopped buying most of the bigger pictures. Then I read an article about the indie industry and found out that almost all of my collection of films were Indies. After some research, well a lot of research, I found that this would be the place where I would rather spend my time and money. This was a place that actually did things for real fans and not exec's. The rest fell in line after that!



Besides performing several functions on the official HorrorNews.net website you are referred to as a down to earth reporter who connects with horror fans in addition to the horror genre itself. How does this make you stand out from other journalists?
I'm not sure of it makes me stand out but I do make my number one priority finding out what horror fans actually care about. I have more respect for horror fans than fans in any other genre because of their hardcore dedication to the things they love! Think about it, do you see 1000 chick-flick-tear-jerking conventions that not only fans but industry folks attend religiously geared up in their favorite 'You had me at hello' outfits? Hell no! But you can find people standing in line dressed up as Leatherface who have waited all night for just a glimpse at Tobe Hooper! That's dedication and in my opinion, the people who are worth listening to! The one thing I have been told is that fans of the site appreciate how accessible I make myself. I have two different email addresses posted at all times and I keep my MySpace inbox open. I answer back about 98% of every email and message I get (the other 2% are the nasty pervo's asking me for nudies. I've gotten tired of explaining they can't see them for their own good!). Plus, if you are on my friends list, you know I've probably written you at least once for your opinions on certain genre matters, so if people like it or not, they are going to talk to me.

Describe in detail the diverse content offered by HorrorNews.net and how it differs from other companies in the horror genre.
We have so much, it's hard to explain it without looking at it! We have twenty-one different columns written by twenty-one different people about twenty-one different subjects from vintage horror films to the occult to favorite movie monsters to serial killers etc. We have a huge archive of movie posters and scripts, links to just about every major horror site/mag and even some of the less known, film reviews, book reviews, comic book reviews. We have exclusive interviews with indie and major directors, actors, FX artists. We profile horror's hottest women in our Vamps section, we also profile some of the best horror artists known and less known. We update our news just about every day and keep updates of film releases for the week. We give Indie films and companies the same amount of attention as we do major films and companies. I think besides the massive amount of content we keep on the site, which there is more than just what I named, we aren't driven by money or fame or notoriety. We run this site for the people who love horror and all things horror. We are trying to set a standard in the industry that shows that writing bad reviews for the sake of being noticed, or writing good reviews to end up on a DVD case is absolutely ridiculous and doesn't have to happen to keep people entertained. We have had our share of 'stars' who try to make themselves bigger or more important than the people they are writing about and honestly, they just didn't fit in with the rest of the thirty people in the staff who wanted to do this for the love of it, not to seem 'cool'. It's time that the horror sites give it back to the fans and stop trying to make their name out of trashing others. Give a fair, honest, and intelligent review (while still being witty of course) and stop marketing to the film companies, then you will see the true fans come out. The ones that appreciate and can appreciate a site again.

How far do you believe HorrorNews. net has approached the standard you're setting in the industry? Do you hope it will inspire other horror fans to pursue reviewing horror movies as fans rather than writing fluff articles just to get noticed?
I think we have done an exceptional job thus far! I get a lot of comments from our fans, and trust me they are not afraid to speak their mind, that thank us for doing what we do. It's hard to get people to find that balance of giving a bad review but keeping it respectful, and we have had to deal with that already. But I think people are taking notice to the fact that we aren't a 'slam' site. There are 200 sites that do that, we would like to see ourselves as fans rather than jaded bored people with a horror complex. Haha I would tell fans to write from the heart about the things in horror that they love. Don't spend time on the negative, that takes away from the purpose of promoting the things that deserve it.

From all the work you have done for HorrorNews.net up to now, what have you discovered horror fans most care about when it comes to cinema these days? Where do you see the industry going as a whole?
The remake epidemic. A lot of fans are jaded with the major film companies for constantly remaking classics and in some cases slaughtering them. I think the film industry as a whole is in a form of limbo right now. We have these fantastic films coming from the Indie side that people aren't aware of because they don't have the funds for publicity like your major films, and we have these major films coming out that are making people angry and leads them to believe cinema is at a standstill. Soon there are a few filmmakers that will hit the scene harder and more original than anything we have seen in years and turn the industry on its head. But that is in the future, right now we need to focus on the Indie industry to make that come true sooner.

Can you provide examples of the highest and most memorable praise you've received from fans who appreciate what you do?
Well I have a few favorites. One email I received from a young 13 year old girl said she really liked that I got to talk about scary stuff all the time and she wanted to be like me when she got older. Although my first instinct was to tell her to wash her mouth out for saying such a farce, I thought it was the sweetest message I've received. Hahaha! I've also get a lot of emails from people who appreciate how hard we work to keep the site not only fun and informative but also positive. When people tell you that it is refreshing to see a site that tells you what to watch instead of what not to all the time, it makes you feel good about what you're doing. Also, I have to add the quote I keep on my MySpace blog from Keith Stoddard that said "I want you all to know that when it comes to Beauty and Queen of Horror writing it has the name and is summed up in the Beautiful DAI." That meant a lot to me because Keith is such a hard working man who I have so much respect for. I just really appreciate that people notice what I'm trying to do and pay attention. It still blows my mind quite a bit!

Discuss some of the more well known and less well known artists in the horror genre you have featured.
We just had an interview with Derek Mears, just days before F13 was released into theatres! That was kick ass! We've also had Tom Savini and Marcus Nispel. Our more Indie interviews have been with great people such as Courtney Gaines (The Burbs), Rachael Grubb (Scream Queen & Producer), Christopher Garetano (Horror Business, Cottonmouth), Keith Stoddard (Upcoming flick Blood De Madam) and of course many more on both ends.

Name some of the women HorrorNews. net has spotlighted in the Vamps section. How extensive is their work?
We have girls from one end of the spectrum to the other! Ones who have made a huge name for themselves around the genre to girls who are just hardcore fans wanting it to be known. We have Monique Dupree, Tainted X Beauty, Bianca Barnett, Rachel Grubb, Raine Brown, Reyna Young, Brook Lewis, Melantha Blackthorne, Cherry Darling, and of course if you wanna know more you've gotta check it out!

Of the actors and female personalities you mentioned were interviewed on HorrorNews. net, which interviews were the most entertaining to you? Do you believe these interviews resonated with your readers in the same way?
Oh crap, that's a good question! Haha! I have done some very laid back and relaxed interviews and some crazy whacked out interviews. I try to get onto a personal level with the people I speak with so that they feel comfortable enough to actually talk and not script their answers and it makes them all pretty entertaining. But as the joke goes, I apparently do this job to make friends not contacts! Haha I would have to say the interviews I get the most feedback on would be Zombienose's interview. That interview has a long back story to it, which I will never tell since it adds to the allure, and is almost in a story form. But he is such an interesting person, people always ask about him. I did that interview last October I believe and people still talk about it, so I guess that would be one that stayed with people. Also, John Brodie's interview, but for a whole different reason. I get a lot of questions about Christopher Garetano also, but I believe it's the people I talk to that resonate with the fans more than the interviews themselves. Or at least I should hope so.

How do you feel about covering the gorier side of horror cinema, such as Romero's Living Dead series, Zombie, The Evil Dead, The Texas Chainsaw Massacre, Make Them Die Slowly and Cannibal Holocaust? Do the American, Italian and Japanese gore genres have the potential to resonate with your readers if covered on HorrorNews. net?
Those are also some of my favorite films! We do cover those on our site and make plenty of reference to them when comparing films of today. We have a column dedicated to Asian films that covers films from years ago to today. I think foreign films are some of the best films and the people who can get over the fact that they have subtitles, find a lot of films they watch over and over again.

Released in 1999, The Blair Witch Project is said to have heavily influenced the mainstream horror and science fiction genres, mostly because it relied on the viewers imagination rather than in your face shock value. Placed alongside Scream 3 and other horror movies that were popular at the time, do you see lasting impressions this movie made on that mainstream horror movies that came after it?
Unfortunately no. Shock value is in right now. A lot of people think that making their films with extraordinary CGI effects and tons of blood and gore makes it better than using your imagination. Most everything is shown in the film for you and leaves nowhere for you to fill in the blanks and provoke that fear of the unknown. I find films more terrifying if I'm not overloaded with knowledge and left to decide what happens for myself. That is one part of the storyline that I'm very much looking forward to it's making a comeback.

Japanese independent horror cinema has likewise had a lasting impression on American mainstream horror cinema with Ringu being remade for American audiences as The Ring and imitated in movies like The Grudge. What is your opinion on this?
It goes along with some people not wanting to deal with subtitles. And the fact that those movies aren't marketed very well over here. I think the originals are brilliant and deserve to be seen by all. But on the other side of that coin, the movies are normally so different, even if ones based on the foreign film, that you can watch both versions and not even realize it's a remake.

Have you heard of Fangoria magazines Blood Drive DVD series, for which Fangoria hosted annual contests for new, aspiring filmmakers and included the winning movies on DVD for public consumption? Have you watched either of the two volumes of this DVD collection? How far do you believe this could go toward giving filmmakers with something new to offer a voice in horror cinema?
I have and think it's a wonderful way to get Indie filmmakers out there. More recently Miguel Gallego came out with AHHHHH! INDIE HORROR HITS VOLUME 1 which does the same thing. It is absolutely brilliant, I have watched it quite a few times. It is a wonderful way to get new names and ideas out there and let people see that there are more films with inspiring originality than just what they see on television. I support those ideas 100%!

You are involved in a new project being compiled for the Scares That Care organization, a 2010 calendar featuring yourself and ten other personalities from the horror genre. What is the purpose of this project and who else will it feature?
The Scares That Care foundation raises money for hospitals that take care of terminally ill children and help find cures for childhood diseases. I came across their web page while surfing the net and really wanted to do something to help out. I contacted Joe Ripple, who founded STC, and asked him if I could put together a calendar to help raise money. As soon as he said yes I started contacting women in the horror industry and asked them to be part of it. Monique Dupree, Brook Lewis, Shannon Lark, Elissa Dowling, Rena Riffel, and Nikki Homicide are just a handful of the girls that will be in it with me. We should be in print by September! 100% of the proceeds of the calendar will go to the hospital that STC is supporting this year. You can check them out at http://www.myspace.com/scaresthatcare.

Describe your experiences in working on this calendar with the other actresses you mentioned since recently getting involved in this project.
The girls have been so awesome in expressing their excitement about helping out! It just makes us all feel good to know that we can contribute in some way to such a worthy cause. Some of us are mothers and some of us have children or a family member or friend who have personally been affected with disabilities or illnesses, so it became a little more personal. These are some awesome girls and we are all behind this 1000% and more than happy to do it.

You are going to appear in the upcoming documentary Women In Horror, which is scheduled to be released in August of 2009. What is the extent of your participation in this film, and what led to your hooking up with the people involved in it?
The extremely talented Reyna Young approached me with this documentary she was creating about women in the horror genre and asked if I would be willing to come on as a featured journalist. After listening to her explain who all would be in the film and its complete purpose, I felt honored to even be asked for my participation! I am joined by the likes of Rachael Grubb, Shannon Lark, Heidi Martinuzzi, and a whole slew of beautiful and talented women in this film. You can see the trailer for this and many other videos of Reyna's work on YouTube under LastDoorWay.

What would you most like to see HorrorNews.net accomplish in the horror industry in the long haul?
I would like us to stay the site where people from all areas of the genre can come and find something they really love to see. I would also like us to really set that standard of positive content and show people you don't have to be a couple of negative jackasses to get noticed or appreciated. Also, bring more fans to the indie industry. That's really important to me, at least. Oh, and world domination. But that is a given isn't it? Haha.

How instrumental do you believe HorrorNews.net will be in increasing the horror industry fan base, and spreading the idea that fans of the genre can establish their own media and keep the industry alive on their own terms?
Well we can only hope that we will accomplish that! This genre really is fueled and elevated by the fans and the fans alone. Hell, Horror would have gone out of business with the Tipper Gore fiasco if it weren't for the fans! Haha I hope that people look at our site as a place were true fans of horror can find everything they are looking for and get inspired to create more things of their own. That's what each of us on the staff have done and will do our best to continue to do.

Dai Green
[redacted]
http://www.MySpace.com/Dai_o
http://www.HorrorNews.net

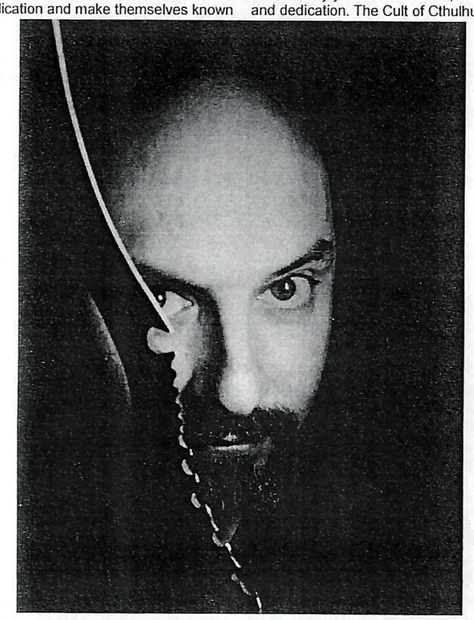
-Dave Wolff

THE CULT OF CTHULHU
INTERVIEW WITH VENGER AS'NAS SATANIS

Explain how the Cult of Cthulhu came into being: its earliest origins, its basis in philosophy, mythos and the occult, what its key beliefs happen to be, its function and purpose in modern society and the complete number of members that comprise it.
I felt disconnected from the various occult groups I explored. Didn't feel like they were doing enough or responding to the real world. They shut themselves off from society. I've always related to H.P. Lovecraft's writing, so it seemed like creating a religion based on his Mythos was something I should do. I found Church of Satan, Temple of Set, Chaos Magic, and even offshoots of Crowley like Kenneth Grant using Lovecraftian material to fill the void (no pun intended) in their own paradigms. So why not mold a religion from his best known and possibly greatest story, "The Call of Cthulhu"? The Cult of Cthulhu is a Left Hand Path organization that seeks to achieve positive changes in the physical material world, as well as, the metaphysical spiritual world. We spread the green blooded gospels of transformation. Currently, we have about 333 members.

How long has the Cult of Cthulhu been in existence? From where is the group based, and from which parts of the world do your members come from? Are there any set requirements for people to become members of the Cult of Cthulhu?
The idea for such a religion was conceived on August 20th, 2004. I'm based in Madison, WI. However, there are various Grottoes all over the world. Since we've altered the membership qualifications, anyone can be a member of our Cthulhu Cult. Active members are strongly encouraged to fill out an application and make themselves known to other members.

Your name as Founder and High Priest of the Cult of Cthulhu is Venger As'Nas Satanis. What led you to choose this name and what is its personal meaning to you? As the group's founder, did it come naturally to you to assume the role of High Priest?
The name developed slowly and was taken from different places... the 80's Dungeons & Dragons cartoon, the French-Persian name for what would eventually become poker, and the title of LaVey's first Church of Satan documentary. I liked the sound and imagery of the words. Yes, assuming the role of High Priest came naturally to me even though I've always liked being in control, being a leader. Although, guiding the evolution of all mankind can be challenging. There's a lot of responsibility on my shoulders, so I try to do the best I can.



How many responsibilities altogether do you have to the Cult of Cthulhu as High Priest? In what way do you believe the Cult of Cthulhu has been instrumental in guiding the evolution of all humankind since the organization began?
I built the entire organization myself from scratch. Sure, I was influenced and borrowed good ideas when I saw them implemented elsewhere, but all the grunt work is something I gladly took upon myself. Night to night, I engage people on the forum, answer emails, work to promote the CoC, and do my own creative thing like paint, write, or make videos. I've brought certain ideas to individuals and those ideas have led to new states of consciousness. Human evolution is inexorably tied to consciousness... this is how man will develop.

The Cult of Cthulhu is largely influenced by the writings of author H.P. Lovecraft, particularly the Cthulhu Mythos. How profound an inspiration was Lovecraft to you while you read his works? Describe the mythology of Cthulhu as described by Lovecraft and any influence this has had on contemporary religion and philosophy. How does the myth fit in with the "big picture"?
From the get-go, Lovecraft's works were an inspiration to me... as they have inspired many a fever dreamed outsider. The mythology of Cthulhu is the mythology of nihilistic decadence and fascinating adoration of the weird set against a background of cosmic horror. Such a style and philosophy was bound to influence many creative types. It seems natural for religions to borrow from him and his Cthulhu Mythos. The "big picture" is more or less open ended. Our primary goal is Awakening mankind. Lovecraft's protagonists usually had their blinders removed by the end of the story. Such revelation frequently created madness. Truth can seem like insanity, especially in a universe of illusion.

How do you account for this influence of nihilistic decadence, fascinating adoration of the weird and cosmic horror on people of creative dispositions through the years? Why do you think white light religions so naturally borrow from the Cthulhu Mythos?
How do I account for it? I'm not sure I fully understand the question. Literature like Lovecraft's creates such an aesthetic and it can guide outsiders to new realms of being. Do white light religions borrow from the Cthulhu Mythos? I didn't think they did, except maybe to use the Mythos as the opposition, something for them to fight against. For me, Lovecraft's Mythos is so Left Hand Path, that I can scarcely imagine a successful white light version of Cthulhu and the Old Ones.

How early in your life did you begin to pursue philosophies outside traditional white light religions? What were the factors that ultimately led to your deciding that traditional religions didn't offer you the answers you were seeking? When you began walking your own religious path, was your perception of the world around you altered or sharpened in any way?
Pretty damned early. I remember questioning "God" and the Christian ideology as a small child, maybe eight years old or something? It seemed highly illogical, if not impossible, for a all-powerful and all-knowing God to create beings that would free... if not actively encouraged to blaspheme him and turn away from whatever he was instructing. A few years later, I realized it was all about various control systems and everyone was blindly following other blind prophets. Sure, there was something out there - some sort of divine energy, but no one I ever talked to in Wisconsin had any understanding of the real God. As a religious independent, I began figuring some things out for myself. The rest I gleaned from reading the works of men who knew.

What do you believe the Cult of Cthulhu offers to reach the "divine energy" that traditional religions lack?
We offer practical methods of realizing oneself, seeing beyond the illusions, and a patchwork of differing paradigms. It's not like you can just "trust in Azathoth" and immediately you are saved. No, it takes real work applied in the right way, with guidance and dedication. The Cult of Cthulhu provides a framework for making salvation possible, that's all. Some religions touch on the same elements that we do, but many are dogmatic or ego-driven to be of any real benefit.

How many groups or organizations were you involved in before you started the Cult of Cthulhu? What made you decide to start your own organization? Have you remained in touch with the organizations you were formerly involved with?
A lot of groups. Probably half a dozen. Things like the Church of Satan and Temple of Set. I also created several occult groups before creating the Cult of Cthulhu. There was the Order of Satan, the Blasphemous Dawn, and a couple others of which I can't remember the names. What made me start my own? Dissatisfaction mostly; I also wanted to lead my own group of explorers into the unknown.

Looking back, do you feel the Order of Satan, the Blasphemous Dawn and the other groups you have worked with were sort of stepping stones to the position the Cult of Cthulhu is in today?
Yeah, I think so. A person usually ends up doing professionally whatever he or she dabbled with in their youth. Artists drew when they were kids, filmmakers made short films, and I suppose dentists loved teeth... maybe. Hahaha, I don't know if that's always true, but I think there's a learning process. The first time you do anything, it's bound to be a failure or not what you expected. So, practice, practice, practice.

You have published written works that describe the philosophies that emerged from your search. In what ways do these works represent the Cult of Cthulhu? Have there been times when your readers experienced their own revelations from your works?
Yes, that's what I've heard. Hopefully, my writing inspires others and gives them a method of escape.

Your published work is available at Lulu (lulu. com) and the Cult of Cthulhu's official site CultofCthulhu.net. How large has the response to your work since you released it through the internet? Have more of the readers ordering your work at Lulu ordered the hardcover editions of your books or downloaded the free PDF file?
There has been a slow but steady response regarding Cthulhu Cult, Liber A:O, and the other essays or poetry I put on the CoC website. Some people love it, others get all angry and try to ridicule our Cult. Oh well. I do care about the results, but at the end of the night I've done my part and must be satisfied with that. I'm sure the PDFs are more popular than the physical books, but that's the 21st century for you.

In what ways have some people made efforts to ridicule the Cult? Do you find these attempts annoying or amusing?
Any part of our organization, or even me, that smacks of "something different" seems to be up for grabs. What we wear, what we believe, the use of Lovecraftian archetypes, the entertainment we enjoy, how we behave around ordinary people, etc. Anything that someone could possibly ridicule, we've seen it. In the beginning, I was annoyed at not being understood or being underestimated. I wondered, "Why don't they try to see things from my point of view? I didn't put them down, so why are they putting me down? Because I'm different?" I'm sure H.P. Lovecraft felt the same way at times. Now, I'm more amused than annoyed. Although, lately I just don't care one way or another. Whenever I preach my beliefs, I know that roughly 10% of people will get it. Sure, that's a disappointing percentage, but hey... that's life.

Describe some of the poetry and essays you have written for your published works and the official website for the Cult.
I love language and find it more or less easy to compose my thoughts in written form. I like poetry that tells a story, that's about something. Even if that story is fragmented or vague. Poetry that tries to rhyme while describing the sorrow of life or love lost is rather unbearable for me. I just can't bring myself to read something like that. My ideal poem probably uses strange language to convey a snapshot of something weird and dark... like a murderer gazing upon a bed of roses that suddenly start turning into slimy green tentacles. That's the kind of stuff I love to read and write. My essays usually revolve around the universe, mankind, and what can be done to escape from our prison.

What is your philosophical interpretation of reality and sleep? Is there any connection between sleep and the reality being what people make it? Is this interpretation expressed by the Cult of Cthulhu simply or in a way that causes people to think about their own reality on a deeper level? At what point does enlightenment come, or does this depend on each individual?
Those are some good questions. Reality is an observable phenomenon only. It depends on who is experiencing reality at a certain time and what frame of mind they are in. Belief is reality, that's one of our Cult's tenets. There is always a higher reality, a more accurate one... a reality that is conducive to positive change. This is what people are asleep to; if people were Awaken, then they would always do what is fruitful. However, people are asleep. To them, reality is a nexus or matrix of various laws and control systems. Life is something to get through. The Cult of Cthulhu wants to escape this view of reality. We want to ascend to a higher dimension of reality. When sufficient work has been done on oneself, then enlightenment will eventually follow. It does depend on each individual's level of commitment, along with prior life experience, natural drive, etc.

In his dystopian novel Nineteen Eighty Four, author George Orwell writes, "Reality is not external; reality exists in the human mind." Nineteen Eighty Four as a societal allegory is a warning against the complete control over the individual by the collective by means of self-imposed deception as mandated by the state. Can the belief that reality is internal, not external, be employed towards reaching complete individuality as opposed to willful adherence to mass control?
Yes, I agree that reality is internal, not external. I think this is employed all the time, but people can't bring themselves to conceptualize it that way. If everyone has a slightly different reality, then objective reality might not exist. Then we all might as well be on LSD, right? I think that's how a lot of people think. I'm all for opposing mass control. Since childhood, I've always been anti-authoritarian. While I'm not an anarchist, I do believe in freedom of the individual. Perhaps that lumps me into the Libertarian camp, I don't know? Any organization I'm part of has to cater to the individual, that's just the way I am.

How important do you believe individuality is in this day and age? How much of a threat does individuality present to organized religion? For what reasons does the unknown have more appeal for individuals than for large groups of people?
Individuality is extremely important. There can't be any degree of success in an organized anything without individuality. People need to be free to think for themselves and express what they wish. Large groups of people don't like being uncomfortable. As a rule, they don't like change or feeling vulnerable. That is the unknown, and only certain individuals are willing to explore it.

You have stated that regardless of what religion one follows, the most important ways to practice it are to delve into their inner workings straight to its secret heart, and to pursue a critical, experimental and non-dogmatic approach to seeking answers.
Was that a question? Hahaha... That is what I believe. Real answers, the ones could possibly change your life for the better, don't come easily. One can look for answers externally, but that's only half the equation. There are so many answers inside each of us, that not to look there seems almost criminal.

Who are the Old Ones? You recently suggested the Old Ones would return by an individual apocalypse. What did you mean by individual apocalypse? Do Cthulhu and the Old Ones return for each individual when they reach their own state of awakening or will they return when enough people have done so?
The Old Ones are various fragments of greater truth that human beings can never fully grasp. The Old Ones are different for everyone. Some see Them as slavering, tentacled monstrosities. Others see Them as symbols of terror or metaphors for inner states of consciousness. Most religions take the idea of "apocalypse" literally. I don't believe it has to be a literal apocalypse. Why not a figurative one? A time of fundamental upheaval where truth becomes illusion and illusion becomes truth... There are personal revelations and then there's the end of the world. I can't tell you exactly what the future holds, except to say that it will probably not be what we expect.

You have said you are a fan of role playing games like Dungeons and Dragons and Call of Cthulhu in addition to horror movies like The Evil Dead, Dawn Of The Dead and From Dusk Till Dawn. Many fundamentalist Christians claim that such interests are dangerous because they lead people toward destructive paths. As an occultist, do you see these interests in a different light? Is there a direct connection between movies/roleplaying games and the occult or does it depend on whether one wants to find his answers by taking occult paths? Is the occult destructive or strengthening?
It depends on the individual. If I lived in a world without games, without movies, without any sort of occult or magical element, then I'd be trying to subvert or destroy reality using cereal boxes. Or maybe shopping malls. If the drive is there, then the medium is irrelevant. Art is dangerous. The desire for change is dangerous. Progress scares the hell out of many people. Human beings are attracted and repelled to the same damn things... violence, bloodshed, sex, horror, nudity, pain, madness, power, etc.

So movies such as The Omen trilogy, Rosemary's Baby and others of their kind could be interpreted as one's own apocalyptic upheaval as opposed to some kind of literal global apocalypse? Considering the majority's aversion to genuine change and the feeling of being made uncomfortable, why have traditional religious groups been alarmed by such movies?
The first part of your question reminds me of a James Joyce short story, where this alcoholic father who is about to beat his child suddenly has a moment of clarity. I suppose he realizes what an asshole he is and the epiphany changes him. It's been a long time since I've read it, but we can see that kind of dynamic character turn-on-a-dime all over literature, TV, movies, etc. When we see the error of our ways. I liken this to a moment of consciousness. Without working for it, a person might experience a small handful of these moments in their lifetime. However, our goal is to deliberately force the individual into a conscious state several times each day. I think religious groups are alarmed by these movies, but also (secretly?) celebrate them. As in, "Yay, the end is nigh. Now all my praising the Lord will get me cool stuff sooner than later. Fuck you, sinners!" Stuff like that. Any kind of apocalypse or fundamental change can be scary. Fear attracts and repels, that's just the nature of the beast... ok, that pun was intentional.

You have cited Hal Hartley's Henry Fool as being among your favorite movies. Inform the readers what this movie is about and explain how you related to it. Have you seen the sequel to this movie (Faye Grim) or any of Hartley's other movies?
I first rented this movie with my Dad many years ago. Upon the first viewing, I loved Henry Fool. It's the story of an eccentric but confident writer who breezes into town and teaches this guy who's even more of an outsider how to write. That writing or any kind of artistic expression is important. They both write what comes from their heart, or whatever dark place great writing comes from, and reality is changed. Not in a supernatural way, but in a pedestrian... though still extraordinary way. I don't want to say any more than that because I'd hate to spoil the major plot points. Suffice it to say, Henry Fool is a great film. Coincidentally, that's exactly why I haven't seen the sequel. I'm afraid that my conception of the original will be polluted by something that sounds nothing like Henry Fool. Not sure I know any other Hartley movies. The other little-known and non-genre gem I often include amongst my favorite movies is Mike Leigh's Naked.

I have seen Mike Leigh's Naked. This movie is replete with religious themes and apocalyptic warnings. One line from the movie is, "If you take the whole of time and represent it by one year, were only in the first few moments of the first of January. There's a long way to go. Only now were not going to spout extra limbs and wings and fins because evolution itself is evolving. When it comes, the apocalypse itself will be part of the process of that leap of evolution." How does this line speak to you?
Oh my God, it's like you're showing me myself like the Ghost of Christmas Past or something. Yeah, that movie is a huge influence on me. That line in particular meshed so well with my beliefs that I just swallow it whole. Yes, I am convinced that evolution, as it relates to us, is changing. I don't know what will happen, but I definitely think our evolution is based on consciousness. I recommend that movie for anyone that likes deep, non-popcorn films. Not just the ideas, but the tone, style, music, and acting.

A line from John Carpenter's Prince Of Darkness is, "From Job's friends insisting that the good are rewarded and the wicked punished, to the scientists of the 1930's proving to their horror the theorem that not everything can be proved, we've sought to impose order on the universe. But we've discovered something very surprising: while order does exist in the universe, it is not at all what we had in mind." Do traditional religions try to impose order on the universe without realizing it?

I think everyone does that. Simple human nature to impose a particular kind of order on the universe. We naturally try to adapt and understand the world we're in. I try to see the universe from a fresh perspective. As in, is the universe sentient? Why does man suffer as he does? Is there a way to prevent this? The idea that some things can't be proven, that large gaps of void exist between whatever "facts" we've stitched together... must scare the motherloving hell out of people. I guess that's why most prefer not to think too deeply about such things.

Another film of interest is Darren Aronofsky's Pi, about a mathematician who had found certain mathematical patterns that he's convinced will lead him to the secret of creation itself. While the patterns he has found are orderly, another mathematician he is friends with has found chaotic patterns which suggest that the universe was not created by God but by the other guy. Have you had the opportunity to see this movie, and if so, how did it resonate with you?
I haven't seen Pi in about 10 years. Maybe longer... I think I saw it once when it first came out and that's it. Guess I should revisit that short film. Those are the kinds of themes I like to think about, discuss, and confront with the Cult of Cthulhu. Can there be such a pattern or patterns? Wouldn't light and darkness be interwoven in the same equation? Could an outside formula disturb our universe... or us?

Are there any other independent films along the lines of those we discussed that spoke to you on the same level?
Not too many films speak to me on that kind of philosophical level. There are plenty of sci-fi or horror films that get into "the unknown", like what's in the box or what's chasing us through the woods? Few films discuss what it's like being an anti-hero or villain in today's world; what it's like to live in a world that actively works against you. Instead of showing me a woman forgetting her shoes on the subway, Mr. Filmmaker, show me a woman who realizes that her shoe loss was a pre-meditated act of the universe. The Matrix got into a lot of great stuff, but its popularity really obscured the deeper issues, I think. Aren't we all prisoners in a world of illusion? How do we change reality... stuff like that.

Speaking of sci fi movies, the Star Wars series was an epic saga of good and evil people have compared to events dating back to World War II. The pre-Star Wars science fiction films, like THX 1138 (also by George Lucas), the Planet of the Apes series, Soikent Green and Logan's Run etc each contain their own allegories on society which are as timely today in many ways. What elements of Lovecraft, if any, would you see in any of these movies?
Like most guys, I do love the original Star Wars trilogy. I also love the original Planet of the Apes. Logan's Run wasn't bad. I was, and still am, very interested in humanity's political, sociological, and sexual future. Focusing on the sex for a moment... In the years to come, will we be able to call up some sort of call girl or even living sex doll to our living quarters with the push of a button? This particular theme has been explored in other movies too, The Satisfiers of Alpha Blue suddenly springs to mind. Lovecraft was less interested in sex (at least overtly) than how people interact with each other. He ranged from national socialist sympathies to libertarian socialism. I think many creative types, visionaries, and outsiders from all walks of life can see the flaws in our system. The unnecessary cruelty, hypocrisy, bureaucracy, and other bullshit that comes with post-modern life on earth. There may not be a perfect system, but if we could come up with something close... what would it look like? Assuming the founders of a new order want to reward virtue and punish vice, what would the new virtues and vices look like? As Nietzsche proclaimed, there would be a revaluation of all values. Good might look more like evil and evil might start to resemble what we now call good. I was watching the Daily Show the other night and in that particular episode they focused on all the other televised news talking about Ayn Rand and her book, Atlas Shrugged. Why? Because of President Obama and the opposing Republican party. I tried to read Atlas Shrugged once, probably got to page 50. That's not a criticism of the book, I'm just not a big reader. However, the message of Atlas Shrugged is a strange one. I think it's foundation contains a few false assumptions. By the way, I think Douglas Adams got closer with his second Hitchhiker's book. (i.e. all the useless people of the world being sent off into space). Where Ayn Rand's philosophy went wrong, in my opinion, is this: material success and creative success are mutually exclusive. Sure, sometimes they go hand in hand, but usually they don't. How do the rich corporate douche bags in the U.S. defend their poisonous greed? Might makes right? It seems that money alone gives corporations all the power. And how can our country allow it, let alone encourage it? One day, I'd love to live in a world that is less money-based, a world that values the essentials where people can't get super filthy rich from executive producing a show like Dancing With the Stars or Baywatch. Yeah, I went on a tangent there, but oh well.

Author Stephen King has occasionally incorporated Lovecraftian mythology in his writing (the short story Crouch End comes to mind). Have you read any examples? If so, how accurate do you consider King's influence of Lovecraft in his work?
I've read precious little of Stephen King, but have seen more than a few of the movies adapted from his books. I'm sure King's writing must be better than what's up there on the screen, but he's not my kind of author. Lovecraft didn't really care about this guy's marriage or that woman's relationship with her kids. He cared about the horror, the nightmares that slithered beneath ordinary reality. Everything else was secondary, at best. There are a few authors who create the same kind of fiction. Thomas Ligotti is one of them.

Which horror novelists have you perceived Lovecraftian influence in, and which of their works would you recommend?
It's times like these I wish I read more. Haha. Besides Thomas Ligotti, Robert E. Howard, Derleth, and a handful of stories by the other notable authors of Lovecraft's circle, I don't know much about horror literature. I'm a movie guy. Lovecraft spoke to me, the way he speaks to many, in such a different way... different from any other writer. When you get down to it, I don't think anyone can hold a tentacle to old H.P.

You have several videos on your YouTube account. Describe some of these videos and the information they offer.
I try to use videos on YouTube to either promote the Cult of Cthulhu or to amuse people with weird little vignettes like THE DALI'S. I'll let people watch my videos for themselves and judge... or even describe what the hell I'm trying to achieve. My YouTube channel is HighPriestSatanis.

What does your website offer those interested in discovering more information about the Cult of Cthulhu? Describe the Green Trapezoid Newsletter for which people can sign up. How regularly does it go out and how informative is it?
If people are curious, then our website does provide information on what we're about, how to join, and practical methods of Awakening. The Green Trapezoid Newsletter has only had one issue and it's still a work-in-progress. I don't know what it will eventually become, but at the moment it's just a way to email people information. I do the same thing with the CoC forum's mass email capability.

Describe the annual Cthulhu conventions held by your organization. What can people expect to experience there?
They are semi-annual. It depends. The first convention had more to do with gaming and literature than black magic. The second convention is coming up in about 6 weeks and it will deal more with philosophy, the occult, artistic expression, the 4th way, and getting things done in the real world. The third one might take place around May Eve 2011, perhaps the UK? Sometime I want to go there.

On Walpurgisnacht 2009 you hosted a May Eve ritual at the yearly convention, for which a video was posted at your YouTube profile. Can you describe how this ritual was performed in greater detail?
The intent of the ritual was to celebrate the growth of our Cthulhu Cult and just to promote our will in general. This was only the second convention. Unfortunately, it was not well attended. However, three IOT magicians from Illinois helped us do the May Eve ritual right. They brought a special energy to the proceedings and everyone was happy with the result. The video was just my tiny flip ultra camcorder set up in the corner of the room. It's not that great of a video, I'll be honest. Still, at least we punched reality in its fucking face and have visual and auditory proof of that.

Your YouTube profile also hosts an ongoing video series called The Dalis. Explain what this series is and where the inspiration came from?
Originally, I was looking for a crucifix of Jesus to pour green slime over at the local Goodwill. Didn't find one, but I did notice these three weird, vaguely creepy looking dolls. They were colorful and inexpensively priced. I decided to buy them and an antique typewriter and make some kind of strange video out of those items. Thus, "The Dali's" were born. The series is just funny dialog, occasionally hinting at thought-provoking subject matter. But usually it's just sex and violence like all good television.

What goals would you ultimately like to reach with the Cult of Cthulhu?
Material satisfaction, spiritual development, and bringing the Old Ones back. For me, the second is most important. To Awaken the individual is probably the best way to complete our evolution. Because what can we really do as ignorant slaves?

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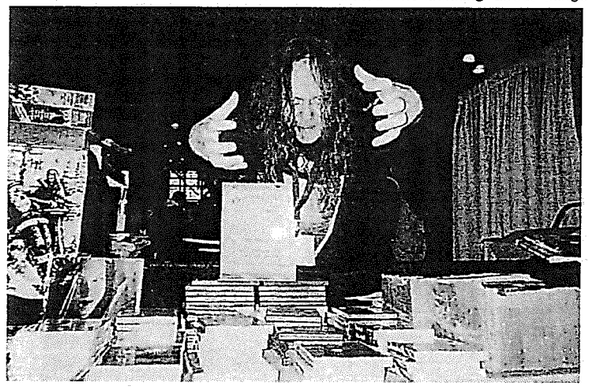
-Dave Wolff

BILL ZEBUB PRODUCTIONS
INTERVIEW WITH BILL ZEBUB

EDITOR'S NOTE: READ BEFORE CONTINUING!
THE ARTICLES PUBLISHED IN BILL ZEBUB'S MAGAZINE THE GRIMOIRE OF EXALTED DEEDS, AND THE SCENES IN THE FILMS RELEASED BY BILL ZEBUB PRODUCTIONS, INVOLVE THE USE OF BRUTAL POLITICALLY INCORRECT CONTENT. THE VIEWS AND OPINIONS PRESENTED BY BILL ZEBUB IN THIS INTERVIEW REFLECT THE CONTENT DESCRIBED ABOVE. AS BILL ZEBUB STATES, THIS CONTENT IS INTENDED TO BE INTERPRETED AS HUMOR AND SOCIAL SATIRE, NOT HATRED. AEA DOES NOT SUPPORT RACIST OR OTHERWISE HATEFUL VIEWS AND NONE ARE PRESENTED IN THIS ARTICLE. READ ON AT YOUR OWN RISK. YOU HAVE BEEN WARNED! -DW

The Grimoire Of Exalted Deeds is one of the most controversial zines the metal underground has produced in the last decade. It has received a range of reader reactions from annoyance to offense to understanding and appreciation of its brutal humor. How do you believe these variant reactions to the magazine reflects on society?
The reactions reflect society perfectly. In the beginning I thought that intelligent people do not become offended, but emotion can retard intelligence. There have been people who laughed at the humor until the humor targeted them, and suddenly I wasn't funny anymore. One shop-owner carried the magazine until one day I walked in there and he told me that he will no longer allow the magazine in the store because I am a racist. I thought it was odd that he called me that because he had said many nigger jokes in my presence. When I asked him for an explanation, he opened my magazine and pointed to a line that had the term "stupid Polak." So now I am a racist because I made fun of Polish people. Only a Polak would say something so stupid.

The Grimoire observed its thirteenth anniversary on April Fool's Day, 2009. Was anything done to commemorate this?
I'm not actually a person who sees significance in dates, but I get a big kick out of having registered as a business on April Fool's day. Every once in a while I feel like playing a joke, but I am so swamped with work that it's hard to look at a calendar without pain.



Following a period of toning down your material, you decided to return the magazine to its classic format of social and societal satire. What led to your decision to do so?
Well, some managers at Tower Records started putting my mag in the adult section next to Playboy, which is absolutely retarded. I remember that I went a little too bananas in an interview with Drawn and Quartered, and I think some other band as well. I wanted to see how far I could push the racial humor before the band cracked. I shouldn't have done it with Drawn and Quartered because the band isn't fake. I had nothing against them. It was just a sort of test about how nervous I could make someone, but I should have reserved that idea for someone else. Anyway, that interview in particular made me calm down for a bit, as far as that kind of material. But there was never any pressure on me by distributors or anything like that. I wanted to show the world that death metal is so cool that I could devote a magazine just to that and take it higher than anyone else. At one point I printed more copies of an issue than Metal Maniacs, and it was free, which meant that almost every copy got into someone's hands - Metal Maniacs and other such mags printed a certain number, but a portion of that number didn't get sold and ended up in the dumpster. When a mag is distributed like that, the store just tears off the front cover and mails that back to the distro instead of the full issue because paper weight adds up and the more something weights, the more it costs to mail it back. Of course, when I appeared on newsstands I suffered the same fate, by my sell-through rating never dropped below 95%. Anyway, my point is that I didn't do what other mags did to generate money. I didn't take advertisements from hardcore labels or do anything to damage the metal subculture. The Grimoire was the flagship of death metal.

At what point while you produced The Grimoire did its social satire begin to develop? How did readers respond?
Not many people know this, but I originally meant to keep the magazine serious. I was going to interview everyone in Olde English, but in a serious tone, sort of like the way a wizard would interview a band. But one night I got super drunk and I wrote some reviews as a joke, and my friends insisted that I print them. Out of that absurdity the satire emerged. It's all really based on the notion that a self-righteous person does not see his own contradictions. Like, a brainwashed Christian will ridicule Muslims for their stupid notions, not realizing that Christian ideas are equally ridiculous. How is a Muslim's expectation of a bunch of virgins greeting him in the afterlife more stupid than a Christian's idea of sitting on a cloud with Jesus?

You have often used Old English terminology while interviewing bands for The Grimoire. How did this idea develop?
Well, I wanted to do that from the beginning, but in a serious tone. Of course, that never happened. I discovered that a shitload of people had no idea what "thou" and "thee" meant. It was actually funny at first, but then I became saddened by the mass ignorance. It's not calculus. I had assumed that it was basic knowledge. But it's not. Anyway, I have stayed away from it for a while, mostly because I have forgotten about it, ha ha. Alcohol.

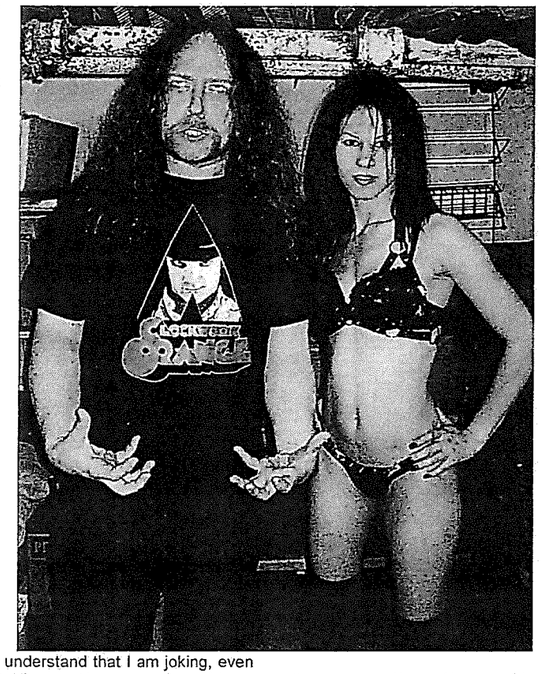
Misconceptions regarding The Grimoire are perceived racism, homophobia and exploitation of women. You regularly make it clear that the magazine's content is intended to be perceived as humor. How strongly is the distinction made?
You have probably realized by now that some people out there are not happy unless they are unhappy. They love to be publicly outraged. And then there is a new breed of people who have been victims of propaganda to have knee-jerk reactions to racial slurs. Penn and Teller have discovered that the whole multicultural agenda, or "political correctness" actually is based on the Nazis. Political correctness was intended for good, but evil methods still produce evil results. Let me explain. If you read one of my racial jokes and actually get stimulated into thinking about things, you have engaged in an intellectual activity and have made a conclusion at the end. You will walk away from the joke with an opinion. You might think I was funny, stupid, clever... you may even think that I am a racist. But the point is that you have gone through the full cycle of thinking. A brainwashed person will just have a knee-jerk reaction and call me a racist. That is VERY dangerous. These people use the word "racist" the same way that the word "nigger" is used. When they call a person a racist, their target is no longer human. When they call someone a racist, they think that they are morally superior. But they are the opposite. A truly mature person would like to enlighten, to teach, not to punish and banish. But to answer your question with a single sentence, I give enough clues about my intentions, but if a reader gets more pleasure out of complaining about me rather than laughing, then so be it.

Ethnic humor was used in a similar manner by Eddie Murphy, Richard Pryor, Andrew "Dice" Clay and the late George Carlin, as well as Kevin Smith in Clerks II & Mel Brooks in Blazing Saddles (Brooks also released a movie in 1968 entitled The Producers in which a washed up producer and his accountant devise a scam to raise money for a Broadway production they know will flop called Springtime For Hitler). TV's All In The Family used ethnic humor and Spike Lee addressed racial slurs in Do The Right Thing. Would you say your ethnic humor is geared toward the same purpose as these people?
As for Kevin Smith, I have seen Clerks, but I actually walked out of the theater when I saw Clerks II. I didn't see any racial humor in that movie but I saw the multicultural propaganda that seems rather mandatory these days. I liked the original Clerks because even though it didn't have any balls, it had a strong indie flavor. Like I said, I walked out on the sequel. I don't generally like racial humor in movies because it rarely has any balls and it usually ends up preachy in some way. Fans have told me that Kevin Smith and Lisa Lampinelli have copied my material. Allegedly Kevin Smith lifted some of the humor from my "Stereotypes Don't Just Disappear Into Thin Air" movie, or should I say "The Most Offensive Comedy Ever Made." In my movie there was a black character who wanted to get a paid day off for Quanza, and his boss said that just because blacks were too primitive to invent a religion, it's too late for them to try to make a winter holiday just so they don't feel left out. The boss tells the black guy that he would have had a better chance to get a paid day off if he asked for "Stupid Nigger Day" and so the black guy asks to have "Nigger Day" off. Apparently the situation appeared in Kevin Smith's comedy about someone making a porno, but I haven't watched that movie. And Lisa Lumpofjelly stole my joke about the Africans in those starving-children

commercials. I talked about how people who go through wilderness survival training learn to eat bugs because of the protein content, and the Africans who claim to be starving should just eat all those flies that land on their faces.

Besides the concepts involved with traditional religious beliefs, particularly those of Christianity, The Grimoire seems to attempt to debunk the notion that heavy metal fans are unintelligent. How far has it gone to challenge this notion?
Well, I have met many people who perpetuate the "dumb metalheads" stereotype. I can't really try to eat away at something that is true, ha ha. When the magazine has cerebral content, it's not to show the world that metalheads are intelligent. The agenda is only to educate. well, to be more precise, the articles about NutraSweet and the deceptive history of Christianity are things that I would love to have read if I didn't already know about them. What I mean is, if there is a Bill Zebub in a parallel universe who has not read that kind of material, those articles are for him. But getting back to redeeming the intellectual reputation of metalheads, I am absolutely sickened that rap is hailed these days when it does little more than destroy the English language, when many of the underground bands have lyrics that are almost like Shakespeare, like early Theatre of Tragedy. But of course, lyrics that are so densely layered with meaning and with art cannot be comprehended by the mainstream masses. But any kind of pop music will die next to real metal, even the gay metal bands like Poison and such. As I said in my Metalheads movie, the only time that lyrics should have the word "baby" in them is when the song is about killing babies.

Another popular misconception is that metal, particularly underground metal, is inherently racist. This mainly stems from thrash metal being perceived as predominantly white. However, there were many underground metal bands with black members such as Hirax, Znowhite and Zoetrope alongside underground bands comprised entirely of black members like Black Death and Sound Barrier. Many metal fans were also fans of the Bad Brains, an all-black band considered the most influential punk band ever. As Sam Dunn's documentary Global Metal shows, underground metal is appreciated by members of all ethnic groups. Has the Grimoire featured bands of other ethnic groups who have understood and appreciated your approach to humor?
When I listen to music I never think about the musicians. Music is for my imagination. It is not about reality. I can spend a few hours counting the amount of albums I own that contain non-white members. But why would I do that? As for interviews, I've called many of the interviewees spic, nigger, jewbag, whatever, and I've asked questions with those ethnic slurs. It's really funny when a white person gets uncomfortable by that kind of questioning. But to answer your question, bands usually understand that I am joking, even if they never heard of my magazine before. The only times I have problems are with white people. I remember I interviewed an Italian band, Natron, and they got pissed at my insults about Italians. I remember them not liking how I asked if Italy only allows the greasiest and most idiotic guidos to emigrate to America while the better-looking and more intelligent ones remain trapped in Italy.



How did you come to devising the pen name Bill Zebub as editor of The Grimoire? Is there a story behind your choice of this pen name?
There is no special story about my name other than I was drunk and thinking about how to metal-ize my name. Since then, a lot of people have no idea that my name is a joke and they try to guess the ethnicity. So retarded. Some people call me BEE AL ZEBUB, saying it the way Freddie Mercury sang it in "Bohemian Rhapsody." The demon was Baalzebub and later became disgraced and renamed to Beelzebub. There was never a Bealzebub. Freddy Mercury just pronounced it that way for a song, probably because the vowel change was easier to sing. Who knows? But my stomach drops when people mispronounce words like that. Some people don't know that 'zine is short for fanzine. They call it Zien, like Frankenzien. So when you ask me if I am trying to show how smart metalheads are, I can't do that with a straight face. I've seen too many stupid ones.

An artist you have frequently interviewed in The Grimoire is King Diamond. While your interviews with him have been consistently informative, have you attempted similar humor interviewing him?
King Diamond is actually quite a funny person. Whenever I interviewed him I did it very respectfully because the earlier Mercyful Fate albums are very special to me. If you could time travel to when I was in high school and tell me that I was personally chosen to write the liner notes to the Abigail remaster and to assist in the remasters of the other albums, I would not have believed you. I'm very happy. But getting back to his sense of humor, I had interviewed him on video and something changed in our manner. We both could not hold back the humor. That material actually comes out in a DVD called "Metal Retardation" which is a collection of some crazy interview moments with various bands.

What other bands did you feature in Metal Retardation? Can you cite the funniest interviews on this DVD?
George Corspegrinder from Cannibal Corpse is on it as well. If you know about my history with him, I always try to get him to sing "Mary Had a Little Lamb" and he always resists, but I eventually get him to do it. Unfortunately something metaphysical always prevents the evidence from happening. My tape runs out, gets eaten, batteries die, or some bizarre event. So you get to see some of those antics. I also am happy about a very drunken interview with Finntroll. That one is presented in its own chapter because it is just so ridiculous. I think I would rather have you review it than me talking about it because I am a bit too biased.

At one point in Metal Retardation you were asking Corpsegrinder about the mascots of several breakfast cereals like Lucky Charms, Cocoa Puffs and Trix and the possible negative influence their commercials could have on the young. I found this "skit" highly amusing as well. Are there any other moments with Corpsegrinder you care to mention?
George is a very funny guy and a genuinely cool person. I showed METAL RETARDATION to some friends and they were wincing at some of my antics with George. I assured them that my antics were not out of disrespect. But I will share this - every time I interview George I ask him to sing "Mary had a Little Lamb" and he always refuses. I keep pestering him and he eventually ends up singing it. But something always goes wrong and I never get the evidence. Batteries die, the tape gets eaten, not enough tape left... the list goes on. The first few times this happened I thought it was a fluke. It is so improbable for this to happen each time with a different reason in every case. When George realizes that I can't record him, he sings it all the more, as loudly as he can. But no device has captured him ever doing this.

You have written articles for The Grimoire entitled Religion Of A Lie, Man Of A Lie and The Real History Of Christianity which present historical facts far removed from traditional Christian mythology. These articles result from extensive research and contain much information of which most Christians are uninformed. How much work went into them?
I found it frustrating that relatively intelligent people could not see the inconsistencies of that religion. Even if there were no information about the origins of Christianity, a person can still take a look at the stuff and see flaws. It bothered me that people weren't looking at Christianity objectively. Years later, I have begun to learn why people have such a blind spot. It seems that our brains are hard-wired for religion. It's a by-product of our evolution. Some of us can break out of those chains, but others are doomed to live out their lives as religious fools. well, even atheists have superstitions, so no one can completely discard that irrational side. But I still try to unearth evidence that Christianity is a scam because it's personally satisfying. And of course, there are countless people who had that healthy skepticism about Christianity, and those articles helped to point people in the direction of truth, not propaganda.

Are there articles similar to those mentioned above that you wrote for the Grimoire which also resulted from extensive research? How informative would you consider these articles?
I am developing a few articles but they probably won't be up until the site is completely revamped. One of them has to do with the evolutionary basis for religion - why people have religious beliefs regardless of what the religion is. The other article is called "There IS Such Thing As Race." That article is in reaction to the polite fiction that some scientists perpetuate - the politically-motivated notion that there is no such thing as race. People who aren't educated in science think that anything that a scientists writes is true. People aren't taught how to judge the integrity of a study, and fewer still have never learned that studies that only show relationships between two things do not prove causation. As an example, I can report that crime rates go up with the number of churches in an area. Do churches CAUSE crime? Or could it be that when there are more churches that means there is a higher population, and where there are more people there are more crimes reported? Anyway, the two articles are well-researched and topics that I think will interest my readers.

Explain how you came to feature "Grimoire Girls" in the Grimoire. How many female readers expressed interest in participating in this? Which of the Grimoire Girls are the most interesting to read about (and the sexiest, haha)?
It actually started as a joke. I asked my artist to draw the Virgin Mary in lingerie, and it didn't quite have the effect I was looking for. It just looked like a hot girl with a halo. So I made a fake ad for the Grimoire Girl, and tons of girls actually submitted pictures. The funny thing was that lots of mags criticized me for that, and then they ended up copying me. What shocked me as time passed was that some of these girls became celebrities, and some of them were actually sought after by some of the bigger bands. I can't really say who - but I was going to tell one artist that if he dates another Grimoire Girl, he is going to have to credit me for that, ha ha.

Another approach to humor in The Grimoire was poking fun at black metal. How did this idea develop?
I didn't like how black metal was marketed at first. It seemed like black metal fans were exactly as gay as comic book nerds. I didn't like how some bands were saying that death metal is "life" metal because the lyrics aren't true - they are just for entertainment. Duh. When I watch a horror movie, I am lost in the story, but when the movie ends, it's just a story. I would be an idiot if I just watched horror movies that were real. Actually, I don't think that such things exist, other than shockumentaries like "Traces of Death" in which the corpses are real. The black metal fags kept saying stuff that made them posers. Some complained that death metal was getting boring. Well, yeah, if you just get your death metal from the radio, then yeah, I agree. But death metal has always been an underground music, so if you think it's getting boring that means that you aren't digging for cool bands, and that means that you are boring. If you want to get spoon-fed your metal, then listen to black metal. So I was against all the fakery, and it turns out that most of my targets totally fagged out over time anyway. But on the other side, some of the bands actually became musically viable and I like some of that stuff. What I mean is that they concentrated more on their music, rather than on the fake tales and deceptive marketing.

In what ways were your views on the marketing of black metal reflected in your films Black Metal: A Documentary and Black Metal: The Norwegian Legacy?
When I started the first black metal documentary, I wanted to show the world what a real documentary attitude should be, and that is to present the material without a personal agenda. For this reason I kept my mouth shut while people were saying stupid things that I did not agree with. Fans told me they wanted my participation, so when I made the second one, I didn't just ask questions, but the new attitude wasn't really necessary because most of the new guests were very cool and didn't really have a facade. I am planning to make a limited version black metal documentary that combines all artists, edited in a bit more of a Bill Zebub style which adds some comedy and points out some things. For example, when Cronos talks about the notion that a Satanist should not ever laugh, I may put ten seconds of an artist just sitting there trying to look grim. I plan to have some additional artists and to use footage that was never on the first two. It should be quite a treat.

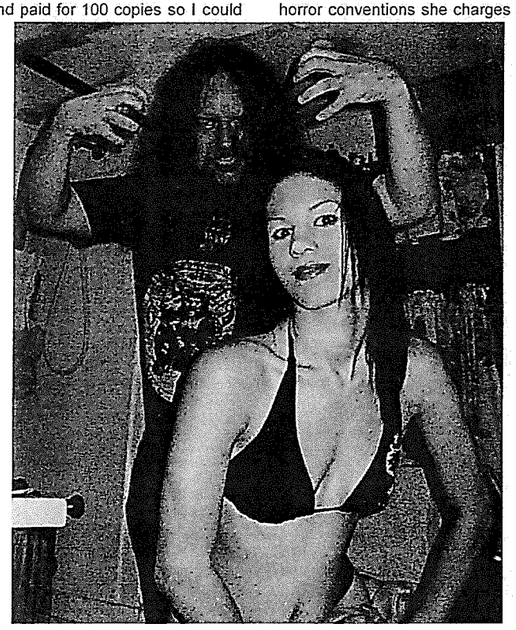
You have cited the comedy duo Laurel and Hardy and the low-budget/independent film Desperate Living as your most profound influences as a filmmaker. Some of the reasons you present are that Laurel and Hardy are likable characters who appeared genuinely embarrassed when they "wiped out" and that Desperate Living crossed every line of moviemaking imaginable before the term "political correctness" even existed. Can you explain this in greater detail?
Laurel and Hardy made slapstick comedy, but it was different from the Three Stooges in one very important detail - when they wiped out they were embarrassed about it. They were also very endearing. As for Desperate Living, I watched that movie when I was 16 and I couldn't believe what I was seeing. It just kept getting more and more "wrong" but in a very new way. Back then I didn't know what was meant by a low-budget movie, but I knew that I loved that kind of quality, well, in most of the cases. The Young Ones, a British comedy, was low budget, but it was so damn creative. Maybe that's the key to these movies. They can't dazzle you with expensive effects or beautiful lighting. So they have to entertain you with pure creativity. They don't have anything else. But getting back to the director, John Waters, who did Desperate Living. I saw a documentary about him and I was amazed by all the censorship he had to deal with. back then, if you dared to show any public screening of your movie without approval from some censorship board, you could end up in jail. I remember reading about Hollywood offering to police itself rather than subject its movies to the religious people, so the strict laws about content were voluntary. But there were some people who were obsessed with their own notions of "obscenity" and tried to force those notions onto others. It seems like a classic case of denying traits in yourself, projecting them onto others, and then attacking others for having those traits while you indulge in perversions secretly. How many times have you heard of the most vocal purists getting in trouble for boy-rape or some kind of sex scandal? That is another reason why I think that the most vocal anti-racists harbor the most racist thoughts.

Your first foray into filmmaking was interviewing random people in malls whom you informed you were interviewing for college TV. During these mock interviews, you tested boundaries with occasional odd questions while you made efforts to keep your subjects interested. How did the initial results make you want to carry this further?
I was amused by how far I could go. It almost seemed like there was nothing that I could do to make a person quit the interview. It's been a long time since those days, but I think that the reason why I was able to keep people in the interviews was because I mixed in enough seriousness, and charisma. When an interview became 100% absurd, that's when some people started quitting. I eventually stopped interviewing random people at malls and moved on to doing public stunts and odd skits. When I started the magazine, I didn't realize that my origins were in the video interviews. When I asked David Vincent [formerly of Morbid Angel-DW] if anyone ever told him, "Davey, Davey, stick your head in gravy" I had already experienced tons of absurd moments with total strangers, although the my early interviews weren't with celebrities. But I think I would have developed the button-pushing interview style anyway because I think that it's always been a part of me. When I am stuck with an ultra serious person I can't help but to taunt him.

What do you recall was David Vincent's reaction to the line "Davey, Davey stick your head in gravy"? How was it taken by your readers that you decided to include such a question in an interview with an established death metal band?
People who knew him said that he hates when people call him "Dave" instead of "David." I took it one step worse. I called him "Davey." But the beauty of that was that in the first part of the interview I asked him how he reacts to stupid questions and he said that he just says something more stupid to show how stupid the interviewer is. That's the equivalent of me saying that if you shove a fork up my ass I will punch you in the face, and when you shove the fork up my ass I just say "ouch" and do nothing. He got bent out of shape. But what was funnier was the way Morbid Angel fans reacted to it. I remember going to a show in Connecticut. I handed out a ton of mags, and when I looked back at the crowd, some people were punching the magazine, some people were ripping it, and yet others were twisting it as if they were torturing it. What a lot of people don't know is that when they read interviews in magazines, the artist was edited to appear far smarter than he or she is in real life. My interviews were published in dialogue format, and every word was in there.

The way Davey Vincent looked in my interview was totally alien compared to the way that bigger magazines made him look.

You went from doing mock interviews in shopping malls to filming several "public stunt" shorts such as "The Crucifix Olympics" that eventually made it onto a two-hour video compilation. Friends who saw this were so entertained they requested their own copies, after which you began to sell copies at several record outlets. And from there you went on to filming skits that made it onto video compilations entitled The Second Coming, Fun and Games Until Someone Gets An Eye Poked Out and Crossing the Line." At what point did you decide to seriously pursue filmmaking?
Filmmaking was an accidental success. A friend introduced me to his secret girlfriend, a girl who goes by the name of Darien Caine. She was married, so that was why it was a secret. Anyway, she appears in really stupid movies, but back then I ignorantly thought that they were real movies. She did a skit with me, and she let me sell the VHS tape of skits at her booth at a horror convention. Around that time I met some hack who made extremely bad movies and sold them for $30 a piece, and that was for VHS. The only talent went into the deceptive packaging. I decided that I would try to make a full length movie. It wasn't so I could sell it for $30 a copy. I actually wanted to entertain the viewer, not to rip the viewer off. Having never written a full length movie, I bought a book by Syd Field that taught me how to write a screenplay. "Metalheads" was my practice movie. I write it while I was reading Syd Field's book, and I shot it soon after in about three weeks. When I edited it onto a VHS master I went to a duplication facility and paid for 100 copies so I could sell them at the next horror convention. Darien Caine was in that flick and I sold it at her booth. As I was selling it I was excited about the idea of one day getting skilled enough to make a movie that I could send to a distributor. Well, one of the Metalheads tapes landed in the hands of a distributor and I was offered a contract, which totally surprised me. It was a practice movie!



Returning to Stereotypes Don't Just Disappear Into Thin Air/The Most Offensive Comedy Ever Made, was this one of your first movies to take on stereotypes and other "taboo subjects"? Name some of your other films that aimed toward this around the time you made this movie, and describe your experiences in casting and shooting them. How has the press received them?
The STEREOTYPES movie was done primarily as a big fuck you to all the people who had been giving me pointers about moviemaking at the time. You see, I had been hearing lots of advice that didn't make sense to me. Right now I know that those people back then were just delusional and they weren't really even legitimate industry people. They were wannabees. Since then I have met real directors and they are very helpful. They don't have an attitude of superiority. But getting back to the old days, I was told that there were some things that should NEVER appear in a movie, and it contradicted what I had learned while doing my magazine. I had been doing racial humor, blasphemous humor, and... well, let's just say that I was an expert at pushing people's buttons. My own data didn't reflect what the wannabee industry people were telling me. So I set out to prove them wrong by making a movie that was 100% career-suicide, according to the posers. It was actually funny to see the reactions of some actors who had read the script. Well, these weren't really actors. People like Mike Lane were too pussy to be involved in the movie. I use him as an example because he thinks that he is an actor. Yes, he goes to auditions, but he has not studied acting, and he only acts when it doesn't conflict with his job. He's just an example of some people who weren't listening to what I was telling them about the movie. I asked them to take into account my experience with racial humor and that the humor is so over-the-top that nobody would be stupid enough to take it seriously. Well, the movie came out, and the reactions were so favorable that the actors who pussied out really regretted not having participated in the experiment. When I later made "Spooked" some of these actors asked for a second chance. So Mike Lane is in that one, ha ha. SPOOKED is about four white supremacists who are good friends, and one of them suddenly dies. Apparently, he comes back as a negro, and the other three have to tolerate him until they figure out what to do about his condition. I was inspired to do that movie when I was thinking about how conflict is the basis for some comedy. I was also thinking about a particular interpretation of humor as being a harmless way to relieve violent energy. I decided to make SPOOKED out of print for a few reasons, but it had nothing to do with the content. I am actually thinking about reshooting about 30% of it and re-releasing it. You see, I only had a limited time to shoot that script, and I got arrested during the making of the movie. The funny thing about that was, my character had a beard, and while my character was passed out, my beard was shaved into a Hitler mustache. My character then walked by an anti-racist gang that got pissed off about the mustache. Before they killed me, I got arrested, with a real Hitler mustache. It was really embarrassing. I thought I would only have to look like that for a couple of hours. Anyway, I didn't have time to film my death scene, and for some reason I thought that I could release the movie without that part. The reason why I am thinking about doing a proper release of that movie is because I get a lot of big compliments about that movie and I see genuine disappointment in people who get told that they can't buy any copies for their friends. Well, I hope that when I make the improved version they will still have the same love for the movie. The original one had countless technical flaws. I wonder if that added a certain charm to it, ha ha. Well, I promise not to clean it up too much. I'll keep it as raw as the first one.

Despite the perceived exploitation of women in The Grimoire and in your films, your actresses have read the scripts you wrote for movies like Breaking Her Will, Ravage The Scream Queen, Assmonster: The Making Of A Horror Movie and The Worst Horror Movie and felt comfortable appearing in them. Explain what some of these movies are about.
One of the scream queens actually said that if there is any exploitation, it's the women who are exploiting men. Well, I can see how that is true in her case, and others who are like her. She gets paid well, and when she appears at horror conventions she charges $5 for an autograph and $5 to have a picture taken with her. Not bad. But anyway, I'll say a little bit about the movies, and if you feel like it, you can write your own review sometime. In "Breaking Her Will" I wanted to show what a sexual sadist was really like. Movies tend to cast strong males in these types of roles, but the kind of person who commits these crimes isn't particularly scary. I actually think that the movie is more vile because such a wimpy guy is doing these terrible things to women. I also wanted to show how the breaking of someone's will produces some hard-to-believe behavior. A real-life crime situation happened when a man kept a woman as a personal slave for years. When the situation was finally discovered by authorities, the prosecutor was worried about how the victim would affect the jury. She had no interest in the trial and had no wish to see her captor punished. Recent kidnapping cases have shown similar behaviors. The victim could have escaped many times, but never did. "Ravage the Scream Queen" is much less intense. I made that one in a horror style instead of in a disturbing style. It's about guys who lure naive girls by placing ads on Craigslist. Isn't it ironic that this just happened in real life? Well, my villains are rapists and killers. But my story came first! I just wish I had edited it earlier. This will come out around July 2009. "Assmonster" isn't what you would think. It's basically me spoofing the B-movie world. For some reason film festivals love this one. The guy who played Dante in "Clerks" **[Brian O'Halloran-DW]** told me he liked it. I guess that people in the industry see truth in this. Oh yeah, George Corpsegrinder makes a cameo. And Gina Lynn is one of the stars. "The Worst Horror Movie Ever Made" is the most absurd thing I have ever done, and you will either love it, or you will hate it with all your guts. Just be sure to get the 2008 version, not the first one.

What was your inspiration for making the original Dirtbags movie, and what led to your decision to produce a remake?
Dirtbags was my second movie, and as an experiment I wanted to write a plot that was as complex as possible. Now bear in mind that it only my second script. Back then I didn't realize how important it was to have a central story. And I didn't know that it was important to cast the right people. So the movie was just loaded with mistakes. Recently the contract for it expired and my distributor wanted to renew. But I was embarrassed about the original version. Also, it was shot on a camcorder. I just felt foolish about it being out there. So I told the distributor that I was going to reshoot the entire movie. Well, I revamped the script, and although it is still experimental, it works a lot better this time around. I just had a screening party for it and the audience supported it.

Tell how you hooked up with actress Sybelle Silverphoenix and how she agreed to appear in the remake of Dirtbags.
Sybelle submitted her resume and I invited her to an interview along with a group of other candidates. She was the only one who actually knew who Peter Steele was, and she was a fan of Type O Negative. The character in the movie is a fan of Peter Steele, so that was a plus. She was a really good fit and she will be in a few more Bill Zebub movies.

April 23 was the date of the premiere and DVD release party of the Dirtbags remake. Can you divulge who attended this event and describe some of the goings on there?
As usual, cast members were in attendance as well as fans of my movies. The event was a bit smaller than usual, but that means that the people who were there knew what they were going to see. It wasn't organized to be as huge as possible because I wanted to get meaningful feedback. It doesn't matter to me what some fratboy has to say. Fans got to meet some of the actresses, and there was a bit of other kinds of networking. Sorry to report that there was nothing crazy, ha ha.

What are the major differences between the original versions of The Worst Horror Movie Ever Made and Dirtbags and their remakes? Are the remakes of these movies more representative of what you were trying to say?
When I first made The Worst Horror Movie in 2005, it was sort of as a joke, and then as a dare. Could I write, shoot, and edit a movie in six weeks? I seriously didn't expect anyone to actually buy it. When I put it out on DVD the first run sold out in two days. Then I made another run and that one sold out instantly. I could have made a lot of money from it but I stopped it at the second run because I felt stupid. The movie was something that only a die hard fan should own, not something to subject to a complete stranger. Over time, I regretted that I only had a couple of weeks to shoot the movie. I loved the script. Suddenly I realized that I could make the movie again, this time without time limitations. So I started making some story changes and the rest is history. As for Dirtbags, my contract expired and the distributor wanted to renew. But that movie was only my second full-length, and it was shot on a consumer camera. Rather than renew the contract and have that early version still around, I told the distributor that I would reshoot the movie entirely and also to rewrite the script. In the original version I tried to make as complex a plot as I could, but it was so complex that a lot of people detected no plot at all. I was pretty happy with the reactions at the screening party, so I made the right choice. I swear, I am done with re-makes for a while, ha ha.

Describe the dynamics of your character and Sybelle's character in the Dirtbags remake, and how much effort you both put into channeling these dynamics on the screen. Which of your movies will Sybelle appear in in the future?
Sybelle was perfect. Even though other actresses whom I interviewed had much more experience, Sybelle understood her character more than anyone else. When I worked with her she required minimal direction. I could tell that she wasn't just there to fill out her acting resume. She was trying to make the movie as good as it could be. I can't yet reveal which movies she will be in because things sometimes change abruptly, but she is part of the Zebub family.

Are there other topics you haven't lampooned in your movies that you would consider in future projects? What movies do you have planned to make in the months ahead?
I actually have more scripts than I can handle, even for the next two years. It's better than having no ideas. When I lampoon something, it's got to be something that amuses me when I attack it. You, and the more astute viewers see irony in some of my more harsh stuff. Like, when somebody is insulting a race, he's also insulting himself in the same tirade. But the people who are brainwashed into having a knee-jerk reaction just dismiss the material as juvenile, and that's ironic in itself because only a juvenile mind would dismiss something without really thinking about it. You know, I am often asked to target this and that stuff, but I tell those people to go and do it themselves. A Christian woman told me that I should stop making fun of Jesus and start making fun of Muslims. I did that several times. Actually, in "Dolla Morte" I wanted to test whether the news coverage of death threats was real or exaggerated. This was during the time when those cartoonists in Denmark got in trouble. Well, in Dolla Morte I had Muhammed accident tally time-travel to these days and American soldiers arrested him, stripped him, and made him pose in sexual positions. I think that one of the factors in my defense is that I was making fun of Americans as much as I was making fun of Muslims. I wasn't favoring one group and condemning another. Comedy can be a social mirror, in the right hands. Just try not to look at it with a distorted body-image.

You recently landed a host spot for the radio program Professor Dum Dum's Lab which can be heard at WFMU 91.1 on Sundays from midnight to 3am EST and at wfmu.org. What is the nature and content of this program?
Actually, my contract ends in June and it is not certain if I will be awarded one for the next schedule, which lasts until October. Wish me luck. The show varies in flavor, but the main essence is that I pretend to be a mad scientist from Germany who doesn't understand the stupidity of Americans, and I taunt them into calling up and their calls are broadcast. Sometimes I play metal that other stations fear, like doom, with songs that can last up to half an hour. At other times I play brutal death metal but mix it with love songs, or other kinds of bizarre combinations. But I try to play metal that other dj's think isn't cool enough.

Now that you have received more national exposure for your work, do you anticipate hosting film premiere and DVD release parties in the future? Would you like to eventually see your films shown on the Independent Film Channel?
I think the IFC is owned by AMC, and as such, I will never appear on there, although AMC interviewed me for one of their website departments. It was sort of like their own YouTube kind of thing. I don't know if I will ever get a big nod from more mainstream entities, although Assmonster did play at some big film festivals. It actually played the Hollywood Film Festival. It was also cool to see that some people at Film Threat who had not liked my early work started to enjoy my later work. I get some compliments from celebrities sometimes. Just bear in mind that most of the world hates my movies and low budget stuff isn't really appreciated by too many people. I guess you can say that some people really love the spirit of my movies. That kind of taste isn't too common, however. So if you ever see me on TV, I will actually be more surprised than you.

What directions do you intend to take future issues of The Grimoire? Will there be new methods of shocking people?
I think that I have fought all the battles and overcome every obstacle to my satisfaction. There really isn't much more to prove. But brainwashed people will need something like The Grimoire to hopefully open the gates of skepticism, and maybe some of their wounds can be healed. I will continue to pull pants down, so-to-speak.

What would you most like The Grimoire and Bill Zebub Productions to be remembered for a hundred years from now?
I have no idea what life will be like that far ahead. Sometimes I come across a person who is listening to a later King Diamond album who has never heard the first Mercyful Fate albums. I occasionally run into people who have never heard of Laurel and Hardy, or the Little Rascals. Those things were better than anything I can do, and they have been forgotten. So how can I possibly hope to be remembered. To add weight to that, when my mag went from newsprint, and free, to all glossy and for sale, a shitload of people thought that I had died or quit. They never thought to look for me on the web. Not a week goes by without an Email sent to me asking, "What happened to the magazine?" I never answer. If you are too stupid to overlook something like Google but still Email an address that is ten years old, then I don't want you to read my articles. You lack the comprehension.

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-Dave Wolff

CD REVIEWS

A GRUESOME FIND Minions Engage (Independent)
http://www.myspace.com/agruesomefind
I have to say, this one totally caught me off-guard in a very good way. It is this dark black metal from the blackest of forests and thousand-year-old graveyards! This had a feel of a Dark Funeral or some tinges of early Ancient. But there I go again, telling you how amazing an underground black/death metal album can be. How a dark and complex riff, when played the right way, can really take my imagination to a disturbing and gothic place. When dark music is done the right way, it is Gruesome Find and the fine arts of perfection into the right amount of descent. The songs on this include: Curse Of Shedim, Tree Of Despair, Blood Red Moon, Wrath, Triumph and a few others of unholy darkness. Google this band up if you're a diehard metal-seeker, I know you will like this! (At least I did, it was amazing!) **-Mickmo**

A TRANSYLVANIAN FUNERAL s/t (Third Eye Audio)
http://www.myspace.com/atransylvanianfuneral
In this debut album which was just unleashed in March 2009, Sleepwalker does a good job of delivering his unique black metal sound, all mostly by himself. Sleepwalker wrote the lyrics to all thirteen tracks himself, but he did have Sojourner's vocals lended to some of the songs. The album includes over fifty minutes of music and I found it more lyrical than much black metal out there, so I liked that aspect. My favorite tracks are: track 5 ("Beyond the Veils of Light"), track 10 ("Chthonic Possession"), track 11 ("Ways of the Magi") and track 13 ("Eulogy for a God"). **-G.L. Giles**

ABRASIVE Awakening of Lust (Semen Demon)
http://www.myspace.com/abrasiveger
Germany is one of the homes of fucked up porn... as well as the home of a porn-themed death metal band called Abrasive. Awakening the Lust is the third album from the German three-piece, and it showcases raw and heavy death metal. The production is a bit raw, but this doesn't matter too greatly, as the quality of the songs make up for this. The album begins with an introduction track of a girl moaning before plunging into "Skin to Skin" and "Pulsating Lust", which are high quality songs in the ranks of death/grind music. There are some slower songs like "Beg for More" and "Unreal Pleasure" in contrast to speedy grinders like "Your Slave" and "Craving." Judging by the cover, I originally thought the lyrics would be humourous and chauvinistic, but they read more like a graphic sex story, which I thought was a bit strange and out-of-the-ordinary for a death metal group! Music-wise this album isn't bad, but for those expecting a typical "porno grind band" out of Abrasive, look elsewhere. **-Liam Guy**

ABRUPTUM Evil Genius (Southern Lord)
http://www.myspace.com/southernlordrecordings
Abruptum was one of the more unique acts from the Swedish black metal underground. Formed by Tony "It" Sarkka back in 1989, the band created bleak, tortured soundscapes that came closer to personifying hell than anything recorded in the history of extreme metal. Rumored to physically torture one another during studio recording sessions, they released what seemed like endless tours through pure human agony. Recordings such as Obscuritatem Advoco Amplectere Me and In Umbra Malitae Ambulabo (In Aeternum In Triumpho Tenebrarum) earned praise from the late Euronymous of Mayhem and Deathlike Silence Productions who described Abruptum's music as being "the audial essence of pure black evil," a tag the band proudly displayed on album covers. Their first two demos Abruptum & The Satanist Tunes and their debut 7" Evil were remastered and re-released by Black Lodge Records and Southern Lord Recordings in 2007 on a retrospective of sorts. Evil Genius is a fitting title if there ever was any to Abruptum's inventive approach to black metal. The tracks that are compiled for this collection display the earliest incarnations of the epic excursions their recordings were to become in the 90s before Sarkka's departure from the black metal scene. Many of these tracks still loosely follow the standard song format; "Aerge Facere Alci" is actually an early version of War's "Reapers Of Satan;" however the use of keyboard effects with heavy atmosphere, tortured moans and screams indicate the band was developing something far more menacing for future releases. A must have for historians of the black metal revival. **-Dave Wolff**

ABSU Absu (Candlelight)
http://www.myspace.com/absu
Blackened metallers Absu return with their first full-length album since 2001's "Tara" opus. However, I ask that all Absu fans expecting a repeat of their early black/thrash works to think before going out to buy this, as this album showcases a "different" Absu. While the black/thrash element is still present, it's only faintly lingering in favour of a more technical modern-day black metal sound. The songs are longer, more technically-crafted and the production is a lot cleaner than most previous Absu albums. The opening song "Between the Absu of Eridu & Erech" is quite blatant in showing off this change in Absu's sound, and will either disappoint the hardcore Absu fan or bring new followers in who were raring for something different. Songs like "Night Fire Canonization" (featuring Mayhem's Blasphemer on lead guitar) and "Nunbarshegunu" lean toward more melodic thrash territory but with a much more contemporary feel ("Night Fire Canonization" reminds me of Kreator's "Enemy of God" era), while "Amy" is awash with Celtic elements. The production also robs the album of its heaviness... I felt that the guitars could've been a hell of a lot louder and heavier, and the usage of background synths sound as if they don't need to be there. Absu manage to play a lot of the songs on this album quite efficiently, but it just doesn't sound like the "Absu" everyone knows and loves. **-Liam Guy**

ACID WITCH Witchtanic Hallucinations (Razorback Recordings)
http://www.myspace.com/razorbackrecords
Lasse from PHLEGETHON has been playing and composing a lot these years. Here is another project where this Finland musician is involved and yes, is again a marvel. As the name of the band says, the style developed flies over a very pragmatic and hallucinated acid rock, mixing deep and classic death metal with psychedelics sounds. Basically, tracks are composed as stoned doom kind of, but rotting the voice to the extreme sinister. Some creepy pipe organs that may sound cheesy into another band are included, but here is a particularly well done element who makes tenebrous senses remembering KING DIAMOND's terrorific way. Just listen to "Broomstick bitch" and you'll find too a breath of early CANDLEMASS as your back is frightening. Lasse's voice sounds from the grave and fits exactly the band requirements which are extremely low tuned monster kind. Guitar works are the most brilliant, specifically rhythm department. Solos are totally into 70's giving a good place to improvisation, feedbacks and cosmic atmospheres. Good riffs making homage to Tony Iommi's fingers sounds with balls; and we find too a welcomed touch of ANGEL WITCH, or maybe to an old Witchfinder General. Everything is tied on a creepy and obscure aura, as a cave is supposed to be. Is 2 a.m., I have a hell insomnia, my dog is snoring (I swear he does!) and in few hours I have to wake up to go to work. But I can't stop listening to this CD. Ultra recommended! **-Victor Varas**

AGORA Silencio Acustico (Oz Productions)
http://www.myspace.com/agoraoficial
This CD is full of acoustic versions and all sung in Spanish. This music is truly universal and can be played in any format at any time. Listing follows as "Cambio de Aura", "Seguno Pasado" (Live), "Renacer" and "Refugle Vital". These four songs can compete with any of the best of acoustic LPs out there. Like some of my favorites done by Tesla "Five Man Acoustic Jam" and anything done by Kansas. Just proving again that if you like to hear a heavy band show you the versatility of their skills "Silencio Acustico" is the CD for you. **-Kevin Hansen**

ANAEL From Arcane Fires (Paragon)
http://www.myspace.com/wheresilenceechoes
I received many times the flyer of this production through my trades via snail mail, and it supposes a very good work behind the label. This is the third full length of the German black metal band, and after I played this CD many times, I can say is a magnificent piece of work. Is not to be heard only one or two times. The fact is that this music is quite difficult to digest, but once we catch it, we can understand what is about. Seven tracks of very atmospheric, almost minimal (in a psychedelic way) and cold black metal. This CD is a journey to the very dark side of personal realities, describing at every track different states of mind. Most of tracks are long (very) but we find some particular elements that helps not to fall in tedious misunderstood. Tracks like "She Is Ever A Moon" are inspired and executed in slow and atmospheric parts, with powerful screams (from Seraphackh's red throat) leaving dark waves all the time. I don't know why "Down winding stairs" reminds me the TIAMAT's "Wildhoney" but in a darkest way. Ten minutes of philosophic reflections recorded in different, complex and very well structured parts. The Epic feeling is not forgotten and is driven with good majestic taste as in "Blood and Honey" which keyboard intro (almost three minutes) drowns interesting pics of gloomy and bizarre realities. According to booklet, lyrics in last track "Muspilli" are fragments of one of the oldest written documents of ancient German poetry. This production is certainly a good acquisition for esoteric people. **-Victor Varas**

ANATOLIAN WISDOM Where The Ibus Dwells (ASA Productions)
http://www.myspace.com/anatolianwisdom
Anatolian Wisdom play Black Metal. The production on here is good; the vokills are sick and heavy. They have some Melodic parts, which I really like, but are too few and far between. Nothing new, but also nothing bad. **-Melinda**

ANGELKILL Bloodstained Memories (Independent)
http://www.myspace.com/officialangelkill
Angelkill have been around a long time. Those of you who are already fans, will more than likely enjoy Bloodstained Memories. Angelkill play metal with an old school thrash and metal feel. Some things that stand out to me on this release: there are some excellent guitar parts, but otherwise things sound too monotonous, perhaps partially due to a drum machine? The dual vokills are actually not bad, but I think something needs to be done so the vokills don't sound so monotone. The recording does not convey much emotion, or feeling. Not to say that the band did not have any... they just need to find a way to make the release convey that. **-Melinda**

ARCHITECT Ghost Of The Saltwater Machines (Metal Blade)
http://www.myspace.com/architectkills
Architect is a band from the States that are having only a MySpace page. When you visit and you read the blogs you see that they don't have any money and they do suck on corporate dicks. But how can you combine these two when their latest release is out on Metal Blade? The band rose from the ashes of the acts Found Dead Hanging and Syracuse Heroes and Word As A Virus. To be honest I don't know any of these bands but as it is a Metal Blade I was curious as it could be something good. But call me a nitwit but after a few spinning round this albums gets me furious itching. First of all the shouter is really driving me mad. He cannot growl, sing or scream but forces his cords to the max. But still it is something which distracts me. Musically it are hardcore down tuned songs with thick slow sloppy guitars. But even the musical parts cannot judge me so I will end this review before I melt it down totally and leave a positive comment for someone who is into this kind of music. **-Twan Sibon**

ART OF MASSACRE Massacre Of Art (Independent)
http://www.myspace.com/artofmassacreband
Budapest, January 2002. Three friends who listened to Cannibal Corpse, Slayer and Morbid Angel decided to join and start jamming cover songs of these bands. A band without a name is worthless so they decided to call themselves Morass. After several lineup changes and the knowledge that there was a band already called Morass they changed the name to Art Of Massacre. With the new line up they recorded an EP with the title "Massacre Of Art" and hammered 7 tracks on tape. The sound of Art OF Massacre can be described as hammering and grinding death metal. Tempo of the songs vary from slamming mid parts to grinding fast parts. Vocal style is guttural and knows little variation in its intonation. It is more narrating with few singing chords. Although it fits the sound perfectly it spoils a bit as the rest of the band wants to hit it they have to wait for the vocals. Guitar are doing the riffs with some high shrieks like you know from Cannibal Corpse. This EP is recorded with one guitarist but they play the shows with two which leaves space for some soloing as that would improve their songs a lot. On this EP which is already 3 years old they play a bit too safe and a bit too much like their heroes. When they come out with new material I expect nothing more than improvement and a real massacre as they have the art for it. **-Twan Sibon**

ATER TENEBRAE/RAVENSHADES Split CD (Poserhunter Records/The Klaan)
poserhunter.records@vipmail.hu
Ater Tenebrae play Black Metal, it's pretty fast, with typical vokills and a lot of blast beats and double bass. Nothing impressive, or new. Ravenshades have pretty much the same sound except they use dual vokills in some parts and try to add some originality to their sound, unfortunately the effort falls short, as does this CD in setting itself apart from the rest of the Blackened Hordes. **-Melinda**

ATOMIC AGGRESSOR Bloody Resurrection (Independent)
http://atomic-aggressor.hellsheadbangers.com
From the CD, I could not tell if the album title was just called Resurrection or just Bloody Resurrection. But either way, this was a very heavy and sick album to my liking! Even if Bloody Ceremonial was put on there twice. There is nothing wrong with listening to a doom filled metal song if it is great! But this album had a certain grunge-filled underground vibe throughout the whole album. Which is fine by me. Hey, at least the English is still considered English, even if it is fast and ferocious. Do you know what I am saying. It is legible and bold metal for damn sure! Songs included are: Bloody Ceremonial, Beyond Reality, Bleed In The Altar and The Spell Of Necronomicon. It is thrashy and death-filled, just the way it should be if you live somewhere in third-world Earth! (Though I am wondering one thing with this CD, is that a Photoshopped thing of some Forever Underground people just to make it look heavy and Xeroxed?) Anyway, I am sure you can contact then somewhere online, as there was no contact info whatsoever on this thing. But I tell you this right now, these dudes certainly have a promising future in death metal! Really!!! **-Mickmo**

ATTRITION All Mine Enemys Whispers - The Story Of Mary Ann Cotton (Two Gods Recordings/Seireenien Music)
http://www.myspace.com/danteskitchen
Attrition is a band that always delivers in ever diverse ways, though perhaps still best described as Gothic/Industrial/Post-Industrial/Experimental overall. Attrition has had amazing staying power, after forming in 1980 in England, and I attribute this partially to their embracing diversity. Even I was surprised at the direction this album took at first, for track one, "What shall I sing?," starts off with spirit-like vocals and children rhyming. Great eerie quality established from the start. And, I really shouldn't have been surprised for this is, after all, "The Story Of Mary Ann Cotton." As described, it's "a musical exploration of the life, and death, of Mary Ann Cotton," who Martin Bowes (responsible for All Electronics on the tracks) states was "possibly the greatest female mass murderer Britain has ever known." So, Bowes contributes all the electronics that greatly aid in the strangely pleasurable auditory noir ambiance experience of all six tracks. Other highlights include the lovely Emilie Autumn's vocals and violins on track five, "The Gates Of Eternity." Also, Ute Mansell's talent on the saxophone really stands out on track three, "The Reinsch Test." In addition, Ned Kirby's talent on the piano is worthy of mention on track four, "The Trial." I kept thinking while listening to this album that it would be great to play on my porch on Samhain/Halloween while handing out candy to the local kids because it's perfect for setting that spirit-welcoming mood. In fact, it would be doubly appropriate, for as Martin Bowes also points out "Legend has it that if you sing the children's rhyme on Halloween over Mary Ann's grave, you will hear the sound of children crying." Although their song "Acid Tongue" from a much earlier album still remains my favorite, I find Attrition never disappointing and always dark and dismally exciting. For more information on Attrition, go to attrition.co.uk or www.myspace.com/danteskitchen or info@attrition.co.uk or projekt.com **-G.L. Giles**

AUSPEX Resolutio (Thundering)
http://www.myspace.com/auspexmusic
Subjective Architecture, Time To Make a Stand, Theater of pain, Lost Academy, Mysteries of the Stars, Phantoms, Celestia, A King's Crown For A Wealthy Weak and Rise are lead by an angelic vocalist sending the listener into an epic sonic attack of the purest. I could go on all the comparisons of who Auspex sound like but then that would not give justice to the imagery that is being presented on Resolutio. It has all the classic instruments of metal and orchestration of an opera worth every note that explores the inner soul of the listener. If you find your way to your favorite record site ask for Auspex and add this band to your collection of progressive female lead metal. **-Kevin Hansen**

AUSTRIAN DEATH MACHINE Total Brutal (Metal Blade)
http://www.myspace.com/austriandeathmachine
Somewhere in the Skynet ridden land of bad and wacky California government, there is a Republican dude who leads in bad accents and secret exploits of Maria Shriver sex. Some dudes put together what I could only coin as "Arnold Schwarzenegger Thrash"! Actually, this was a pretty good parody album, better than I thought it would be when I saw the Ed Repka cover of outrageous destruction, in all of its hilarious exploits of a govern-ator with battle wounds to his head and flailing-meaty chest. (Stupid buck-toothed grin and all!) Repka really knows how to pain death and decaying building well. I think my favorite songs on this are Get To The Choppa and It's Not a Tumor. The songs are interrupted by crazy impersonations of Arnold himself, telling people about his timeless classics like Terminator, Total Recall, Kindergarten Cop and THE TERMINATOR!!! But no references to Commando or Hercules In New York at all, which are my favorite Arnie movies to begin with! (Perhaps ADM is saving that for the next album, they better be, or I may have to go all Mister Universe on their asses!) Yeah, I wonder when somebody will make some weird band to Sylvester Stallone someday, that is a potato waiting to bake itself! (Cobra-Rambo-Rocky Metal, get it?) Anyway, if you want to check these crazy bastards out who worship Arnold, go to myspace.com/austriandeathmachine. Cheesy and crazy fun in a silly death metal album is here! Come with Arnie, if you want to leeve! Arghhhhh! **-Mickmo**

BELTANE Through Darker Seasons (Satanica)
http://www.myspace.com/darkgodbeltane
Founded in 1994 as a solo project by guitarist/vocalist Xanataph, New Zealand's Beltane made their first recording on a four-track, releasing a handful of independently produced recordings and playing a few noted underground metal festivals while forming a solid lineup the rest of the decade. A significant event for them was an opening slot for Impaled Nazarene in '99 (the year of IN's "Karmageddon Warriors," incidentally). The next decade saw the band's steady ascent in the metal underground which included additional independent releases and an increasing number of fest appearances. 2007 saw a promotional video for a song entitled "Emily" as Beltane began to establish themselves as a professional unit and started releasing official full lengths. 2008's Through Darker Seasons shows them experimenting with goth metal, female vocals and Voivod-inspired astral thrash while honing the raw black metal they've developed since the outset of their career. The combined influences of this recording displays their potential to become a unique voice in the underground. **-Dave Wolff**

BLASPHERIAN Allegiance To The Will Of Damnation
http://www.myspace.com/blaspherian

Blaspherian is a Brutal Satanic Death Metal band formed by vocalist Desekrator (who since departed and was succeeded by Apollyon) and guitarist Wes Infernal (formerly of Imprecation and Infernal Dominion) in 2004. The band, completed by drummer Matt Mayhem, draw influence from old school thrashers Possessed and Slayer along with death metal pioneers Incantation and Immolation, as the six tracks here reveal. This is a crushing release, full of agonizingly slow Celtic Frost-reminiscent sections perfectly complementing the blasts and guttural vocals in the same fashion as landmark recordings from the bands mentioned earlier and other unholy death metal bands of the early 90s. The drum sound could have used some improvement, but aside from this the production is ideal for the impression Blaspherian wish to leave on the death metal underground. A bonus cut and video of a live performance are also available on this release. The band is planning to release a split with Mutilated Messiah and a full length at the time of this writing. **-Dave Wolff**

BLOOD IN THE WIRE Blood In The Wire (Independent)
http://www.myspace.com/bloodinthewire
Not since ORIGIN has Kansas spawned such a brutal band. Helped in production is none other than Vampire Moose's own Ryan Pullman. Blood In The Wire like those before them pound you relentlessly with all that is metal. Screams, blasts and hyper speed playing are the trade mark of many of the Greats like Vampire Moose, Fear Factory and Napalm Death. This CD takes all of this with an un-matched technical aspect that melts your brain and shatters your spinal cord. Yes fans of extreme and heavy got to get this. How Stella Got Her Groove Back To The Future, Knifewound, Hater, The Lucifer Effect, I Spit On your Grave, Endless, Doctor Heal Thyself, The Massingil Massacre That Occurred Late One Summers Eve, and Krakkrawk. **-Kevin Hansen**

BLOOD LEGION Exsanguination (Independent)
http://www.myspace.com/bloodlegion666
Blood Legion is a Death Metal/Thrash band that doesn't disappoint by delivering what they're billed as. Their "Exsanguination" CD contains five tracks: Seven (track one), God of Lies (track two), Blood Legion (self-titled track three), Plague (track four) and M.M.F.H. (track five). All five songs can be heard on their MySpace page at http://www.myspace.com/bloodlegion666 Great riffs throughout, and, as is posted at their MySpace page, "venomous growls courtesy of vocalist Shan" can be appreciated. Black does a good job on the drums and Jai is great with the guitar as is bassist Pathman. Consistently bad-ass riffs are a bonus. Blood Legion counts Cannibal Corpse amongst its influences and I think that comes through in their music. And, even though I can't directly hear their Motorhead influence, I like that they listed them as influencing, too. In fact, their MySpace profile quote lists Blood Legion as "Old School Death Metal," and I can see how that fits. They can be reached at http://www.myspace.com/bloodlegion666 or bloodlegion666@yahoo.com **-G.L. Giles**

BLUT AUS NORD Memora Virtusa II, Dialogue With the Stars (Candlelight)
http://www.blutausnord.com
The seventh full-length from one of France's finest shows Blut Aus Nord shows them returning to their earthy black metal roots - gone are the industrial elements that were made present in albums "Mort" and "Odinst", and in are the dark melodies that made (and continue to make) Blut Aus Nord a legend in their game. Heavy and laden with dense melody, "Dialogue With the Stars" strays away from the silly clichés associated with most black metal bands and effortlessly creates a musical sphere that is both extreme and enthralling. With songs like "Disciple's Libration (Lost in the Nine Worlds)", "Translucent Body of Air (Sutta Anapanasati)" and "The Formless Sphere (Beyond the Reason)", the album is a nonstop delivery of dark musical brilliance, intoxicating the listener with every burst. For those who were left cringing after Blut Aus Nord's last two industrial-tinged albums, don't write the band off just yet, as this album is the very prime example of a prosperous "return to roots". **-Liam Guy**

CANNIBAL CORPSE Evisceration Plague (Metal Blade)
http://www.myspace.com/cannibalcorpse
Man, what it not to like about this band? These guys are the stuff of legend in the death metal community. Cannibal Corpse kicks some serious ass as always! I think ever since Chris Barnes (The Six Feet Under dude) got ditched, CC got a lot better and soldiered on to something a lot more uniform. To me, Corpsegrinder always seemed the better fit with this band, and his voice is as guttural and as strong as ever. As is the case with the latest installment into gore complexity. I seen these guys 2 times, and they put on an amazing (and violent) live show, so the CDs that usually come out capture that ferociousness and velocity that is Cannibal Corpse. Storming Hail is a pure anthem of utter blood thirst. To Decompose is a very angry and ripping flesh song. Other songs on this include: A Cauldron Of Hate, Beheaded And Burning, Evidence In The Furnace, Carnivorous Swarm, Evisceration Plague, Unnatural, Skewered From Ear To Ear and all the rest of some lethal tunes. I would say, If your into Cannibal Corpse, then this one will not disappoint at all. It is essential Cannibal Corpse in all of its intestinal bleeding and glory. You can contact them at www.myspace.com/cannibalcorpse. Dude, this is some awesome stuff with plenty of great guitars and drums. A MUST HAVE! **-Mickmo**

CARNOPHAGE Deformed Future//Genetic Nightmare (Unique Leader)
http://www.myspace.com/carnophageturkey
Well, another great release from the morbid blood hounds over at Unique Leader. This one is heavy and sick from start to finish and it really DOES NOT SUCK! I think what lead me into this album was seeing it in a Relapse Resound Magazine, the cover alone looked really cool to me. So I tried it out one night, and I was sure glad I gave it a spin! Cause it is awesome!!! The cover has this insanely dark painting of a decayed and warped building structures with very little light shining through. And the sound is the same as that painting, like a bleak progression of darkness and evil coming into its own once again. Deep guttural vocals in the vein of an Immolation are supplied heavily, lots of complex guitars to go around and blast beats that leave you beaten and abused. This one is pure descent of another level, and I totally dig it. One to definitely add to the collection, even with songs like: Blood Commander, No One Forgotten, Bone Nails and Harmlessly Eaten. The whole arsenal of decay and madness leaves me wanting to come for more! Check them out on www.uniqueleader.com and www.myspace.com/carnophageturkey. Bloody awesome stuff! **-Mickmo**

CENTAURUS A Side Effects Expected (Listenable)
http://www.myspace.com/centaurusa
From Germany, Centaurus A have been hanging around for the last ten years releasing a slew of demos. This year, the group have finally released an album called 'Side Effects Expected', and just by listening to this album you can tell that the many years the band spent obviously refining their sound have paid off. This is an album bursting with goodness - it's technical death metal with a Cynic/Atheist vibe, with some melodic sections and catchy hooks thrown in. These guys have the right idea when it comes to writing technical music - the technicality is certainly present here, but the songwriting dominates that element nicely. Songs like "The Praying Mantis", "Drop Off" and "Dripping Red Canvas" are excellent staples of technical death metal, while "Arson" and "Selfmade Cage" show that the band is capable of laying the tech-metal side down a notch and just playing some heavy groove. Definitely a great listen from beginning to end, and well worth your hard earned dollars. **-Liam Guy**

CEREBRAL TURBULENCY Segregace K O (Khaaranus Productions)
http://www.myspace.com/cerebralturbulency
In this, Cerebral Turbulency's last CD titled "Segregace K O," there is plenty of hardcore, grindcore and thrash metal music. The band has "WE ARE DEAD" for their profile quote on their MySpace page because they disbanded in 2008 after fifteen years! The band formed in 1993 in the Czech-Republic. The CD consists of seventeen tracks, but they're frequently short songs true to much of hardcore punk. The total playtime is only 27:34. The shorter songs work well as they're certainly abrasively and aggressively presented to shock you into new awareness perhaps, but they aren't so long as to become splenetic. Great death growls in the "Tik Tak Tik Tak" track, and I also enjoyed the "San Tarzan" track where they have the mass media Tarzan yodel thrown into the surfeit of sounds. With the tracks blasted forth with extreme speed, you might find yourself just adapting to the maddening musical journey when you find that the CD has just ended. You can reach them at www.myspace.com/cerebralturbulency and http://cerebral-turbulency.wz.cz **-G.L. Giles**

CESSATION OF LIFE Path Of Totality (Independent)
http://www.myspace.com/cessationoflife
A single track CD of Cessation Of Life's Path Of Totality fell into my hands and from just hearing the one song titled "Necropolis" I wanted to hear more. So, I found them on MySpace at myspace.com/cessationoflife where I listened to three more tracks from their twelve-song album, Path Of Totality, which was self-released in 2008. So, I'm basing this review on only hearing a third of the total album at this point. Great vocals by Chris Violence in "Everyone and Everything" especially for me as I'm partial to the low death metal growls with hard-hitting musicality. Intense guitar-shredding by Marty Mostad, while Justin Harrison on the bass and Ron Ostlund on the drums held their own as well. It's ultimately a death-themed album as the title suggests, so the track "Murder in the Pit" fits. But I found myself listening to the slower, not-so-speed metal-like "Reason To Live" over and over again. However, the band's catch phrase is 'High Velocity Speed Metal' and from what I especially heard in the single "Necropolis" it lives up to it most of the time. The four tracks I heard were a unique mixture of melodic death metal/thrash/speed and even some punk thrown in the mix; their sound stands out from lots of copycat bands out there today. I look forward to hearing the entire album soon! For more information go to www.cessationoflife.com. **-G.L. Giles**

COWBOY PROSTITUTES Swingin' At The Fences (Nictine)
http://www.cowboyprostitutes.net
These rockers have pulled their sound straight out of the 80's metal scene that caused the world's longest party. Anyone who grew up in the 80's metal scene knows that it was fun, blurry and one big rush. Swingin' At The Fences is all that and much more, they show that a sound is timeless and for those who say "Grow Up" and "That They hated those days" Are full of it. One Listen to Cowboy Prostitutes will bring back a freshness that metal has missed since those lost years. Give this a big listen and feel what is coming back into our sites into the future of metal is just a step back to 20 years ago. LA Guns, Jetboy, and Faster Pussy Cat fans ought to get "Swingin' At The Fences. Rock 'n' Roll Jail, Dancing on your grave, Pirate Town, Crime City, Down The Drain, Just As Long, Traveling Band, Pinpoint Eyes, Rise, Roseline and Mr. Two Timing. **-Kevin Hansen**

CROSS EXAMINATION Menace II Sobriety (Organised Crime)
http://www.myspace.com/crossexamination
Even if this album's music sucked, the title is an absolute winner. Cross Examination hail from St. Louis, and have been around for five years now. After a few demos and splits, they released a full-length with an excellent title - "Menace II Sobriety". The music is thrashing punk-metal (colloquially known as "crossover thrash") with razor sharp buzzsaw guitars and a speedy, yet tight rhythm section. The vocals took a little while to grow on me, but eventually this whole album won me over. The production is as raw as guts, but what Cross Examination play is just amazing alco party thrash metal that will have you too thrashing along with a beer in your hand. With song titles like "Raid Your Fridge", "The Whimp Chipper", and "Maximum Overchill" how could you go wrong? Party on! Whimps and posers leave the hall, or Cross Examination will castrate you with their guitar strings... **-Liam Guy**

DANCE CLUB MASSACRE Circle Of Death (Metal Blade)
http://www.myspace.com/danceclubmassacre
Chicago is the place where it all happens. Dance Club Massacre is a group of individuals with the same interest. Their lifestyle consists of five B's. Beer, Babes, Bloody slams, brutality and board games and this can be heard back into their tunes and in their song titles. These 11 tracks (including a 27.30 minute bonus song) are offering a diversity of ideas and influences. Metalcore songs that are speedy with rapids of bass drums and with vocals that go in the direction of Cradle. Even some death growls as a second line. Keyboards that give the atmospheric element like Dimmu does. Maybe they are not convincing on every detail but Dance Club Massacre is also into a good laugh. And when you see the artwork you know they have humor as it is awful and together with the band name it is your first laugh when picking up this album. When you are going to listen to this you must be blank and just enjoy it. And if you remember their five B's you are going to Google this dance club in Chicago. **-Twan Sibon**

DEAD SOUL TRIBE Lullaby for the Devil (InsideOut Music)
http://www.myspace.com/deadsoultribe
As some of you know I review a lot of CDs, sometimes too much. Also as some of you may know that I love all styles of metal. But what most don't know is that every once in a while a band comes along with a recording that just totally takes me over. Dead Soul Tribe's is one of those bands that have done just that with "Lullaby for the Devil". This recording has just that something that makes them unique enough to catch my imagination more than other recordings have and instantly goes into my all time picks list. With an orchestrated sound that incorporates wind instruments with heavy progressive metal traditions and a feel for mixing the new smoothly with the old. Taking Jazz contemporary undertones to an alternative metal smoothness that sways the listener into an ecstatic flow of energy bursting with images created by Dead Soul Tribe's craftsmanship. Psychosphere, Goodbye City Life, Here Come the Pigs, Lost in You, A Stairway to Nowhere, The Gossamer Strand, Any Sign at All, Fear, Further Down, and A lullaby for the Devil transforms my outlook of progressive metal. **-Kevin Hansen**

DEATHWALKERS s/t (Independent)
http://www.myspace.com/deathwalkers1313
This is not a bad release, I like the dual vokills, a good mix and variation, good guitars, the band have a death/thrash feel, no typical double bass monotony here. You can tell Deathwalkers are trying to do a little something different to stray away from the rest of typical U.S. Death Metal sounds, yet I feel they do it in such a way that will allow them to retain fans of both European Death Metal, and U.S. Death Metal. I think if they continue on the same road and continue expanding their sound they will def. be a band to watch out for! **-Melinda**

DECAYED Ataque Infernal (Purodium)
INFERNUS Suprema Profanes (Purodium)
http://www.Ldp666.tk
Well, I got 2 cassette tape binders with this 1 CD release for some odd reason. So I guess I decided to clump 2 reviews into one that way. Now sometimes I get to listen to something so underground and dark, I find myself falling into it! I didn't really know which band was singing, but I did realize the brutality of this one, through and through. And anyone that knows me personally would tell you that I am a purveyor of pure dark metal! Decayed's contacts are www. come. to/decayed and the email for them is signofevil@rocketmail.com. Infernus has some contact as well: infernus@mail.pl. The record label's site is at: www.Ldp666.tk. Hey man, a nice slab of thick metal can definitely go both ways....for damn sure! **-Mickmo**

DEMONIC CREMATOR s/t (Independent)
http://www.myspace.com/demoniccremator
Turbonecro, From Beyond The Grave and Into The Darkness are the three slices of un-pure metal of the darkness that spawns the heart of the listener. With the orchestration of black metal of raw intensity you expect from a true believer of the genre Demonic Cremator is the torch bearer that sets the fires of what screams at night. The recording is not clean the way this kind of metal should be with all the fuzz and distortion of being done in an old basement in a crematorium. **-Kevin Hansen**

DENIAL Catacombs of the Grotesque (Asphyxiate Recordings)
http://www.myspace.com/denialmex
When it's dirty, rotting in the gutters and sewers of the world of man you have Denial creating "Catacombs of the Grotesque" to build on the stench of the corrupted souls. Abhorrent Dormants Awakening, Lifeless Void of Darkness, Remains, Abominable Undead, Immense Carnage Vortex, The Pestilent Pits of Disgrace, Decrotic Invocations, What Lies Beneath, Inhuman Incarnation vanquishes the light from the heart with the birth of infected pustulating darkness. With destruction of love and beauty, hate and malformation reins in this world of metal. **-Kevin Hansen**

DESTROY DESTROY DESTROY Battle Sluts (Metal Blade)
http://www.myspace.com/destroydestroydestroy
To be honest, this album is my first encounter with the band. So little researched learned that they are from Tennessee (USA) and started in January 2003 and so far released 2 independent EPs and a full length. Actually two full lengths as "Battle Sluts" is their second one. They already went on stage with several known bands and this pays off in the sound. "Battle Sluts" comes with an exploding artwork that suggest power and aggression. The opening track is an instrumental and showing off an epic war march and "Battle Upon The Arctic Plains" starts with a trumpet/war horn before bestorming the frontlines. This is power metal, heavy metal, black metal and death metal in one cup. All hell, it is even catchy. The tunes are fast, aggressive and powerful with a vocalist who shrieks like a black metal frontman. Guitars are twin playing melodies with too little leads. This would give their music more balls, furious thrash leads. Double bass drums can be heard a lot and they are not afraid to use female vocals or keyboards. And the trumpets come back again. After listening to this album I came to the conclusion that it is a fun album to listen to. You know they are going from one side to another but the songs are catchy and most of the choruses are sing a long ones. Forget the prejudice and give this album a try as your mood will be enlightened to hear such happy music. Don't take it all too serious as I think that they don't want you to solve the 10.000 puzzle pieces but just have a good time with some beers and friends. Listen to the last song "Battle Slut Drinking Song" and the puzzle is solved... **-Twan Sibon**

DICTATOR s/t (Independent)
Fakhruddn, POB 46 Pejabai Pos, Bandar Baru Bangi, 43650, Selangor West Malysia
They state on their CD sleeve that the sound of this recording is a bit raw (a understatement), and poor, both they don't give a fuck, that's the way they want it to be. So, it is what it is very raw thrashin' Metal, that sounds like it was recorded live, with four songs. **-Melinda**

DIMENTIANON Live Promo (Paragon Records)
http://www.myspace.com/dimentianon.com
Dimentianon, a black metal/death metal/experimental band, formed in 2002. This promo was recorded live when they opened at Club Europa for some other bands on December 8, 2007. The profile quote on their MySpace page is "Musical Khaos Personified" and you get a real sense of the skillfully controlled chaos in this live recording. The chaotic energy becomes more and more amplified as they proceed to play the 5 tracks (total playing time 30:58). M. (the vocals throughout the live performance) ensures this by asking at the end of track one, "Your Flesh Is Mine To Exploit": "You fuckin' people awake tonight or what?" You can really feel/hear the energy raised after that on the following four tracks. My favorite track is track four, "Breath Deep," for its more melodious death/epic metal quality. Of further mention, Pete Christopher does a great job on the drums. You can reach them for show requests at cultm@msn.com or you can contact at SATANINMYVEINS@aol.com or check out their MySpace page and frend request them at http://www.myspace.com/dimentianon **-G.L. Giles**

DIVINITY DESTROYED Death Or Glory (Independent)
http://www.myspace.com/divinitydestroyed
Take the attitude of the band Live, the passion of R.E.M. and the

orchestration and skills of CHC or Three and you get Divinity Destroyed. With epic guitar solos and over the top rhythms of the supporting cast of bass, drums and keys Death Or Glory rides the middle ground of Progressive to Alternative. The vocals being the soul of the music that edges this band towards alternative it the scheme of things. Threshold, Death of Glory, Indigo and Forever and Never are full filling and strong tunes. **-Kevin Hansen**

DOCTOR LIVINGSTONE Notes Dy Paradis/Whoop Whoop Whee Whee (Overstage Imperator Productions)
http://myspace.com/doctorlivingstone000
I think stridence in music must be a genre apart. Hailing from France, this chaotic hard core band have a very visceral, organic and emotional music. Compositions molesting your brain, full of feedbacks, dissonant guitars, contra tempos, and completely cynical lyrics gives a very interesting and not that orthodox result. Twelve tracks of hard core sounding furious and with exceptional touches of geniality. I liked tracks like "Dissonus Vulgarus" where experimentation was the mean tool to create such bizarre atmospheres behind open riffs and an excellent drum set. Voice sounds totally distorted and denotes a respectable and brainy work. "La Passion Pour Le Rabâchement" can fit on any contemporary garage band (you know, a mix of Radiohead, Pixis and Ramones) but here Dr. L lead us into new emotions and closes incomplete circles. My favorite (totally chaotic and almost black metal sharp and cold touch. Believe me!) is "Some gallantry and three knives in the back". Great atmospheric and emotional ending. I have to admit that the first time I put this CD into my player it totally made me upset. I could have thrown away as a flying source, but after three sessions I really liked this stuff. Is definitely not to be played when your grandmother visits you. Is that kind of personal records that once you catch the vibes you can't let it go. Great underground work! **-Victor Varas**

DODSFERD Suicide and the Rest of Your Kind Will Follow (Moribund Records)
http://www.moribundcult.com
When I put Dodsferd's "Suicide and the Rest of Your Kind Will Follow" in my player to review I witnessed one of the best "Black Metal" manifestations I have felt in a long time. Even though there are only 2 songs on "Suicide…" Wrath (Composer) sends you into 37 minutes of his anguished psyche. Delivering a master piece that can only be experienced by those who live in despair and filth. Droning through gore, destruction and hopelessness that even the most pure can save. "Suicide and the Rest Will Follow" and "His Veins Colored the Room" have me hooked and looking for Dodsferd's other four releases to add to this collection of the blackest of metal. **-Kevin Hansen**

DRACKO El Mundo De Los Dioses (Independent)
http://www.myspace.com/elmundodelosdioses
Mexico is the country of the Aztecs kingdom but I don't think that Dracko is singing about their glory days. According the title the album is dealing with all the gods of the world. But my Spanish is not that good that I can read their lyrics, haha. But when seeing the artwork and the members you can imagine what these Mexicans will play since 2001. Right they play speedy heavy metal with the high screamy vocals and the flashy guitars with ditto leads. Tempos of the songs vary from mid to fast but they have enough changes in their structures. Of course it is all predictable but because of their Spanish lyrics the interpretation is different. The tunes are rather long (shortest is 4.06 min) but it lacks some stand out ones. Overall it is not something you would suggest to your closest friends but more an album you play in the background once in a while. But to be honest I like their guitar leads but sometimes they are killed when the keys fall in. And the closing track has a duration of 16 minutes and that sums the complete album. This album is from 2004 and I hope they have developed to a more own and original sound but therefore you have to check their site. And maybe they should widen their reach as they only communicate in Spanish, even on their sites you cannot find much English. **-Twan Sibon**

DUST IS EVERYWHERE Attics And Catacombs (Creeping Vine Productions)
http://www.myspace.com/spiderwebsleep
Dust Is Everywhere is a 3 piece black metal band hailing from Pennsylvania and consist since 2006. The three members are drummer Old (Rumplestiltskin Grinder, Evil Divine), Dust (Armageddon, XXX Maniak) on vocals/guitar and the other guitarist Lord Moll (Divine Rapture, Azure Emote). They also play in Solace In The Shadows but this is Dust Is Everywhere. Their first album is released on Creeping Vine, the label of Matt Moore (Rumpelstiltskin Grinder) and contains 8 tracks with a playing time of almost 40 minutes. So what do you get when you hit the play button? This debut is divided into the Attic (track 1 till 5) and Catacombs (track 8 till 8), so how did they come up with the album title? Anyway, both parts are introduced with an intro and both are useless. I expected more creepy feelings. The remaining tracks are fast black metal with enough breaks and melody switches. Melody is in good balance with the aggression and topped with good leads. The lyrics deal with horror and fantasy and are sounding raw and hellish without high shrieks. Overall the album is decent but one of a kind. I couldn't find any eyebrow twisting tunes but was tapping along now and then. Visit their site and you can listen to two tracks. **-Twan Sibon**

DYNAHEAD Antigen (Digmetalworld)
http://www.myspace.com/dynahead
What I really love about a band who is progressive in nature is that they follow no rules in what they compose and great in the sound of the creative process. Dynahead is one of those bands that have put it all together in "Antigen". It has it all in melodic vocals to aggressive growling that any metal band would be proud to have. But the true strength of this band is able to play it aggressively with ballad like time changes that are smooth in the transition that fit tight as a progressive metal band should. Clockwork, Layers of Days, Virtual Twins, Tactile Haven, Join and Surrender, Bloodish Eyes, Depart Now, Do you Feel Cleansed, Vorsicht! And The Starry Messenger are composed and presented as a top notch effort for any metal fan to sink their teeth into. **-Kevin Hansen**

DYSFUNCTIONAL ROTOUT s/t (Independent)
http://www.myspace.com/rotout2
This is extremely raw Death Grind. The vokills are sick as hell, sometimes they remind of a pig squealing. If you like sick, raw garage Death Grind, you should check these guys out. **-Melinda**

E.Z.RIDERS Experienced Zydeco Rider (Independent)
http://www.myspace.com/ezridersband
With the story telling reminiscent of Cash and Steve Earl E>Z Riders give you an experience that is meant to either sit back to enjoy a beer and bbq or you can get up with your girl and swing around the floor. "Experienced Zydeco Rider" brings out the classic rock that throws a party no matter where you are at with tunes easy to sing along to while driving to work in the morning or just cruising with your friends on a Saturday night. Real Good Love, The Way To The Heart, Witchy Woman, 30 Years, I wish I could Be Free, I Do As I Please, I should Have Quit You, Jeremiah Johnson, Mean Mistreater, Save Me From The Underwater, The Dreamer, Still Blows The Wind are tinged with blues, country and the very heart of Rock'n'Roll. **-Kevin Hansen**

ECHO US The Tide Decides (Musea)
http://www.echous.net
http://www.myspace.com/echous
Some of you might recall Echo Us was interviewed in issue #12 of this zine. Since then, the band has signed a recording contract with the French progressive rock label Musea Records and released two CDs: a debut full-length and The Tide Decides. The Tide Decides shows a great deal of improvement in the compositions arranged and performed by Ethan, the creative force behind the project. Ethan interweaves elements of early 70s progressive art-rock and early metal into elements of early goth, new wave and synth music as organic instruments and electronic instruments flow together, fluctuate with one another, flow against one another and flow together again, as if having become an ocean beneath an endless expanse of blue sky that extends as far as the average human eye can see. However, Ethan's compositions transcend all these classifications and cannot be pigeonholed under any of them. This recording represents one of those rare occurrences when a band's recording defies categorization standing on its own to the extent where it transforms into a living entity in its own right. This is one of those CDs you have to experience for yourself. **-Dave Wolff**

ELIMINATOR Breaking The Wheel (Ukragh/Suffering Jesus Productions)
http://www.myspace.com/eliminatorus
When I got my dirty little hands on this release from these guys, this one grew on me really rather quick-like. The first thing that pulled me in was the Ed Repka cover of these sadistic clowns beating thrash metal people on these hydraulic wheels in the post-apocalypse. But I have to tell you straight-up that this is an album that blends the good elements of pure thrash. But the compositions are really put together well in this album, with really clear and killer-grinding vocals. I guess I could compare it to early Megadeth, D.R.I. or something-to-that-effect. But the songs are awesome, complex and masterfully thrashy at the same time. My favorites on this release are World Obliteration, Breaking The Wheel, Holocaust War Metal and Disgust. One of the best albums I probably heard in 2008, as far as neo-thrash goes. The hooks alone sink deep and capture you from the first several minutes into this one, and then they don't let up.... perhaps this is why I find myself listening to this over and over again. Anyway, they are online in MySpace at www.myspace.com/eliminatorus and other places online. You really have to check out this kick ass music they do. It slays! **-Mickmo**

EMPIRE'S DARKNESS Black N Roll (Independent)
http://www.myspace.com/empiresdarkness
E.D. have old school thrash and Metal influences, sounds like some Sabbath in there as well, plus (especially since they cover "Possessed By Metal"), old Metallica and King Diamond, among others. While I can applaud the band at their attempt, the mix on the whole CD is not the greatest and I think the vokills are buried too much in the mix, and in turn they do not stand out at all. A little beyond "raw" and not in a good way. All in all, I found Black N Roll a good release for those looking for a dirty old school thrash n metal sound n feel, without anything new or exciting to be noted. **-Melinda**

EMPIRE'S DARKNESS Black 'N' Roll (Independent)
http://www.myspace.com/empiresdarkness
This is the second demo, released in 2005, by the Mexican band, Empire's Darkness. And, if you're into old school speedy thrash metal coupled with some well-placed death metal growling, then it's worth listening to. There are five tracks included: Nocturnal Torment (track one), Possessed By Metal (track two), The Master (track three), Beyond Perversity (track four) and To The Edge Of Bindings (track five). My favorite track was definitely track two, Possessed By Metal because of J. Angel Darkness' powerful vocals. Sandra Cruz does a decent job on the drums throughout the demo, and Robert Alanis isn't bad on the bass. You can reach them at www.myspace.com/empiresdarkness or empires99@hotmail.com **-G.L. Giles**

EYES FALL OPEN The Twenty Year Rebellion (Independent)
http://www.myspace.com/eyesfallopen
OK this CD so did not sound like I expected! I though after the intro. that this would be some melancholic doom, instead what I got was melodic hardcore with a bit of east coast feel and flair, without the east coast ferocity. E.F.O. have very intelligent politically driven lyrics, which I like. The whole CD is packaged well, and has great recording quality. While this is not something I typically listen to since I am a huge metalhead, I do appreciate it for what it is, and I think fans of this music will definitely like this, I can see some the songs also being very radio friendly. **-Melinda**

FISCHEL'S BEAST Commencement (Cerebus)
http://www.myspace.com/fischelsbeast
This was a pretty intriguing album, albeit the shortness of it. (This just has 5 songs on it! So I suppose that makes it EP-ish, right? You tease!) But yeah, this has some really intricate riffs sort of like a Destiny's End or Iron Maiden. So the founding member whom this band is named after, Barry Fischel, he had released these songs after he was in a band called Sentinel Beast. (They were an earlier Metal Blade band.) This record spoke to me on some other level, that you can come back and survive and just unleash a powerful voice in power metal! And then they get a special guest in Chris Caffery as well. (He was with Savatage!) Well the songs on this include: Commencement, One Man's Cry, Where Am I, Fate Of Kings and The Phoenix. Yeah, I really liked this album....it was very complex and top-notch quality. Contact these dudes in FB at www.myspace.com/fischelsbeast. I think the sounds are one that a true metal-head can enjoy! **-Mickmo**

FLEISCHWALD/INSOMNIA ISTERICA/BEHIND THE MIRROR Three Way Split. (L'é Tutt Folklor Records/ Grind Ambush Records) (Hand numbered, copy # 122)
http://www.myspace.com/feiscwaldgrindcore
http://www.myspace.com/xinsomniaxistericax
http://www.myspace.com/behindthemirrorhc
Interesting three way from three European bands. First Strike is from FLEISCHWALD, a one man Italian band practicing death grind metal in the absolute vein, arteries and heart of old NAPALM DEATH or even a TERRORIZER (clean riffs but ala "World downfall"). We find 24 short cuts, one minute the most extensive, of death metal full of putrid riffs and rotten vocals. The sound is clean and balanced, the only point I would criticize is the drum machine (for me, nothing is compared to a human bad blood behind drums) although the mix is good and is not "that" synthetic. Second strike is from INSOMNA ISTERICA, showing six tracks (plus an ASFISSIA cover) of a very known and predictable grind core metal. Mega low monster voices mixed with pork ones, I would say this is comic for me, unless the genre is done and so far recognizable. Honestly these kind of bands reminds me a lot Cripple Bastards but with a very weak production at guitars department. All sounds very similar. Intros extracted from Fellini's motion pictures (I think), unintelligible blast beats, short cuts, tupa tupa for gratuitous head banging… blah, blah, blah…. The same wine but in a different bottle. As additional info, bass player is a cute girl called "Jasi Rotten Flower" who did a very good work. Third strike is BEHIND THE MIRROR, a hard core/punk band mixing good death metal riffs and powerful attitude. Feedbacks at the amps, a totally sick and versatile voices and good trashy parts at the drums execution made a quite good result, but not that original. There are two or three good moments like the Slayerian riffs at "Non dimenticare" (good ideas at the solo, btw) or "Massagno Hardcore" which voice remind me a lot of UNION 13. For lovers of short pants, hardcore and metal. **-Victor Varas**

FONDLE CORPSE Creaturegore (Razorback Recordings)
http://www.myspace.com/razorbackrecords
Yeah, another creepy horror movie homage death metal band from Razorback Recs (a Gremlins nightmare creature's illustration at the cover is symptomatic...!) And this time we move over the map to the Netherlands. The death metal found here is full of nightmare melodic (well… but not "that" melodic) and sharp riffs, always leaving a good 80's touch at the execution. Brothers Bas and Mathiis Brussaard (Guitar and bass respectively) make a very surgical machinery, crunching the riffs notes to the extreme and exploiting the well academic resources from Robert Kovacic's hands and feet. Precision is the last name of the family. Titles like "Krite Attack!", or "Don't feed after midnight" are open declarations to a well patented homage on horror movies/stuff. There is a very well done guitar job as we appreciate at solo intro of "The Hermit", and the excellent rhythm section at "The Nightbreed". Vocals department is very well conceived and done by Silvester Koorevaar, highlighting all tracks specially the beginning of "Nymphomatic zombie rapist", which sounds absolutely creepy, sinister and furious. Lasse Pyykko (VACANT COFFINS) and mighty Stevo (IMPETIGO) did welcomed guest vocals in some tracks too. As extra info, vocal Silvester has done the layouts, and artwork for many albums at this record company. **-Victor Varas**

FORSAKEN After the Fall (I Hate Records)
http://www.myspace.com/forsakenmalta
Forsaken is one of those bands that carry the flag of the traditional metal in the vein of Manowar and Riot. With "After the Fall" they have delivered a package full of riffs, solos and metal verses that cause the listener to raise their lighters high and head bang through the 9 tunes on the LP. With the power of "Tenebrarum", Aidenn Falls", "Sins of the Tempter", "The Lord Sayeth", "Vanguards of the Void", "Armida's Kiss", "The Sage", "Dies Irae (Day of Wrath)", and "Metatron and the Mibor Mythos", you get a well rounded dose of metal that gives you magic to cast, the ring of steel from swords and shields, and women as the prize. Welcome to the new bards of myths and legends. **-Kevin Hansen**

FOURWAYS From the Ashes (Big Bang Music)
http://www.fourways.net
If Motley Crue would have went a more rock-n-roll rout in the music they played it would be "From the Ashes" by Fourways. Given that as an example this band would fit right in with the new sleaze sound that started in the 80's and is staying strong in the 21st century. "From the Ashes" has all the right aspects of the "Sex, Drugs, Rock'n'roll that dominated the era of glam, hair and fog machines. Yes, these 11 tunes, I'll Die, Woman in Chains, Your Love is My Religion, Can I Believe in You?, Maybe I'm Fool, Maneater (yes this is a remake of the classic), Man on the Moon, My Eye on You, Ocean Song, She's the Devil and Dog Smile can be played at any party and hold their own with any of the classic 80's sound of hair, make-up, lace and leather. **-Kevin Hansen**

GENERAL SURGERY - Corpus In Extremis (Listenable Records)
http://www.myspace.com/generalsurgery
I would've sworn that this was another Bloodduster album... another part of their "Lyden Na" triple-album in fact. The production almost sounds the same, the guitars sound the same, the drums sound the same, even the vocalist sounds almost EXACTLY like Tony Forde! Fucking hell! Comparisons aside, this is a good album with plenty of decent songs. Most grind metal bands shit me off with monotonous songs on their albums, but "Corpus In Extremis" is actually pretty accessible and diverse. There are a couple of lengthy songs on here as well as the "typical" three second grinders. Third track "Restrained Remains" for example just sounds like a thrash metal song. There are heaps of great hooks throughout the album, with heaps of heavy guitars and a few gnarly shredding guitar solos. Not bad, but throughout the album I kept thinking "This just sounds like BLOODDUSTER!!" **-Liam Guy**

GONKULATOR Second War In Heaven (Fudgeworthy)
http://www.myspace.com/charlieinfection
An unsung underground classic courtesy of Charlie Infection who I interviewed for the first issue of this zine. I remember seeing this band at the Spiral a long time ago, after which I checked out some of their albums, and I am glad to see they haven't changed since then. Gonkulator is the bastard offspring of Anal Cunt and Abruptum with early Carcass added for good measure, the soundtrack to an existence in which one's sanity had long since slipped away. This is another of those releases people will love or hate, with no middle ground. This sort of bleak, down tuned crushing heaviness will appeal to a select group of extreme music/noise fans but moving beyond the classification you begin to appreciate their approach a lot more. For the perceived lack of musical ability this will inspire, it defines the brutality of death metal and the extreme license of black metal stripped of all forms of hype and advertising, plunging all the way down to its base aggression. This recording represents the epitome of everything death and black metallers like about their preferred bands. **-Dave Wolff**

GUILLOTINE Blood Money (Pulverised)
http://www.myspace.com/pulverisedrecords
Thrash metal comes around again to tell us how much the world sucks because of bad political leaders and dumping rich oil into the rivers and seas! Once again, the cover is done up by mister Repka himself whom captures the whole mood of a New World Order into an overthrow. The cover (along

with the tunes on the CD itself) is pretty funny and complex at the same time. It shows George Dubya Bush drinking blood-red wine with all of his douche-bag friends. Like Dick Cheney and Dan Quayle. The funniest part about the cover is J. R. Ewing from Dallas buddying it up with Saddam. Ha ha ha! But with the music, very thrash-oriented grooves and just a lot of fun to listen to. Notable songs from this Swedish band on this are Insane Oppression, Insanity, Oppression, Skeleton City and Blood Money. They are online at www.guillotine.se or just do a cool Google search for these dudes. Check these guys out, seeing as how they reformed from the ashes anyway from the 90s. Very catchy in the holocaust environments, I believe! **-Mickmo**

GUILTY AS SIN s/t (Nobscot Studios)
http://www.myspace.com/guiltymusic2008
Guilty As Sin, a band based in Boston, formed in early 2008 and released their first self-titled CD in June 2008. The "Guilty Parties" are Zak Ovoian on the drums, Ryan Dilbarian on bass, and Dan McAdams-guitar. You might notice that no vocals are listed; that's because there are none. I found that rather refreshing for a change. The instruments alone hold their own, for there are lots of big riffs, with an overall Biker/Viking Metal spiked with Old-school-punk sound. There are four tracks altogether, and you can head to their MySpace page at www.myspace.com/guiltymusic2008 to check out three of the tracks. The only one not included on their MySpace page is track 3, "Arrakis." You can also check them out at http://cdbaby.com/cd/guiltyassin **-G.L. Giles**

GULCH Uphill Both Ways (Independent)
http://www.myspace.com/gulch
This is the third release from one of my favorite bands out of Kansas. Gulch as some of you may know were the original Hostility signed to Century media, At least the Book brothers Dean and Duane where in that early mix from Hostility. Uphill Both ways is by far the heaviest Gulch creation to blast my ears. Along with long time guitarist Chris McNutt and new Bassist Chad Nulph this is in my opinion Gulch's angriest CD to date. Watching Old Friends Die, The Moment, Tweak, Born to Burn, Edge, TTY, A Phone Call Away, So Much for Good Intentions, Lifehog, One Foot in Yesterday... and the classic Ted Nugent cover Just What the Doctor Ordered is the eleven songs clocking in at just over 44 minutes to burst your eardrums with. Bring down the house and spend a few bucks to add Uphill Both Ways to your ever growing collection of underground bands. You will become a fan just like me. **-Kevin Hansen**

HACRIDE Lazarus (Listenable Records)
http://www.myspace.com/hacridev2
If you are looking for a killer LP that can be added straight to the top ten list of 2009 and beyond Hacride's, Lazarus is the one. This very solid musically intact master piece is the foundation of what impresses those that are looking for a metal sound that will last through out time. "To Walk Among Them", "Act of God", "Lazarus", " Phenomenon", "A World of Lies", " Awakening", "My Enemy" are the 7 tracks that grace this effort of extraordinary creativity of sound. Hacride is a band for the ages and Lazarus just might be their signature. **-Kevin Hansen**

HAYAGRIVA Nexus Lunacy (15 Years Of Shadow) (Khakan Productions)
http://www.hayagriva.us
Hayagriva is a Malaysian black metal band whose birth occurred during the Norwegian/Swedish black metal revival. They released a demo and two studio EPs and between 1995 and '98. In 2007 they returned with a single and in 2008 they released a live EP of three songs. All of these have been re-mastered and re-released on an anthology CD that year. A more detailed history of the band, in which there's a mention of how a biased media report caused a temporary downslide of the Malaysian metal underground until Kreator traveled there to perform a few years later, is contained in special liner notes prepared for the anthology. The band themselves play with a relentless fervor comparable to many of their Norwegian counterparts who began recording around the same time. This is especially true of the songs they spawned in the late 90s, that reminded me in a way of the kind of dreamlike intensity Enslaved and Opthalamia brought to some of their albums. Hayagriva's 1998 EP Beyond Firmament and their '07 single Jahanamiyun boast a healthy guitar-keyboard balance in which the latter instrument is multi-layered, serving as an atmospheric backdrop for the guitar progressions, like a skyline painted on canvas, then shifting to the front of the painting itself when the guitar heavy sections move aside for them. This is a natural progression from their 1997 EP Silverian Art's (Elergy Domain). Their 1995 demo Thy Lord Of Never Ending Wrath, which features early versions of tracks that were later to appear on the band's aforementioned two EPs, is much rawer and focuses mainly on the guitars, with the exception of a keyboard introduction and a few occasional keyboard sections. The tracks comprising Live Kuala Lumpur capture an enthusiastically responsive audience that returned all the energy the band were channeling toward them. All in all this is a worthwhile anthology for a band that were too overshadowed by the media's sensationalism of black metal. **-Dave Wolff**

HEAVING EARTH Vision Of The Vultures (Nihilistic Holocaust)
http://www.myspace.com/heavingearthcz
Typical blast beat, double bass cookie monster bands bore me, Heaving Earth bore me. I know, some of you still like that sound, but it's all too redundant and same sounding to me. I just yawn, hit the next button and hope that the next CD's best part does not start when the CD stops. **-Melinda**

HELL Promo 2005 (Poser Hunter Records)
flamesofhell@vipmail.hu
I don't really think this promo will reach any kind of "cult" status in the future. Yes, there are two raw and deep in the fog black metal from Hungary, (frozen and basic riffs, tied to a direct drum set) and very influenced by DARK THRONE. But come on guys! Only 100 very "lucky" listeners can own this very limited promo (I'm number 37 and I feel equal as yesterday…) So, what's the point of making a "promo"? I'm sure they can make much more than this stuff. The band is made by three demons, some of them ex Witchcraft and the multi instrumental Khrul (Assur), and released this stuff (also included in a Split with Vorkuta in 2006) before they changed their name to WOUND. As I said, I found two blasphemies in the vein of (maybe) second or third wave of black metal from Nordic area, with such cold and monotonous guitars, very repetitive atmospheres and a cool cover art. (a medieval torture instrument). **-Victor Varas**

HEMOPTYSIS Who Needs A Shepherd (Independent)
http://www.myspace.com/hemoptysismetal
I am familiar with Hemoptysis after interviewing them in issue #2. Hemoptysis means coughing up blood. But, when you listen to Hemoptysis's Who Needs A Shepard it might seem more like your ears are bleeding, but in a GOOD way. This CD has a clean well produced sound, and the guitars are monstrous-! Incredible playing. Hemoptysis's sound has a Death Thrash feel. One of the best bands I have heard coming from Phoenix. **-Melinda**

HOODED MENACE Fulfill The Curse (Razorback Recordings)
http://www.myspace.com/razorbackrecords
Puff! According to a bio, in this band plays and sings Lasse P. who used to play at the cult Finnish death metal band PHLEGETHON and now at VACANT COFFIN (see next review) This is a totally obscured death metal album, full of doomy, slow and heavy sounds, with horror movies lyrics as we can see the titles. Certainly, the sound is deep and heavy, mixing horror death metal with nightmare melodies that definitely could wake up dead people. Homage to doomy sinister acts like ASPHIX is evident, but also we catch some elements ala early CANDELMASS or maybe CATHEDRAL. I repeat, slow, heavy and rotten doom. Great tracks like "Beauty and the feast" where crunchy guitars grind the speakers in absolutely valvular amps, or "The love song of Gotho" which opener riff is a completely homage to Black Sabbath's "Children of the grave" are completely made in highest quality and performance. Product is extraordinaire and gives particular personality to the band. At the end of CD they make a good version of "epic" "Theme from Manhattan baby", original from Fabio Frizzi. **-Victor Varas**

HORDE OF HEL Blodskam (Moribund Records)
http://www.myspace.com/heldivine
Motvam, Leave Life Behind, Born Again Into Submission, Hail Chaos, The Glory of Massmurder, Dodens Ara, Living abomination, Visdomen Kallas Doden, Domen Mot Manniskan, Blott Tvivel & Skam, Legacy of Vengeance, Ashborn, Morch for War, Dod, Naturens Val are the 14 tunes of blackness that will ooze out of your speakers from Horde of Hel. Without a doubt this technical blackened death mass of burning flesh called Blodskam is a celebration of all that is right in the blackness of a man's soul. All being brought to you in the English and Swedish tongues for the message to free itself to your ears. Feel the depth of depravity and share the fellowship of the vision of this epic adventure for those that have Marduk, Dimmu Borgir and 1349 in their collection must add Horde of Hel's: Blodskam. **-Kevin Hansen**

HOT BUTTERED ANAL Lies (Spare-Change)
http://www.myspace.com/hotbutteredanal
Let me get it out of my short-circuited system here before I write anything else: What the hell sort of band name is Hot Buttered Anal? I mean, of all of the thousands of band names a person could think of, what was this one doing up in the top one to go with on the band's list? Surely there could have been something a lot more original. But I guess the cover sort of gave it away to me from the get-go. It had some dude (or some awfully butch lesbian with a crew cut) bending over with the face covered behind the arms by some sort of space heater. Perhaps it was the person why WAS GETTING some hot buttered anal? (Which is just plain wrong...) Or anal hot butter, I just don't care to know about that crap!@ HBA sounds sort of like a System Of A Down 2.0 to me. And even then, I don't think this album really needed a Parental Advisory sticker on it, cause the songs are okay at best. And the thing I don't get is they have 4 censored songs on this, regardless of the warning sticker? I don't get it! If you like that sort of thing, with screeching/annoying vocals and the occasional bad comedic joke of pseudo-rockabilly. I didn't know what to make of it at times. Songs include: Duct Tape and Sausages, We're Not Retarded, some more songs and another odd song called Everything Sucks. Apparently, Bob Cocks scribbled out some songs. (The other band members are Chris Cornhole and Ziggy Drynuts, hick inbred relatives no doubt...) Anyway, you can contact then at www.myspace.com/hotbutteredanal or www.hotbutteredanal.com. All that come to my mind at this point is this: Thank goodness it's not butter.... nor may it ever be again!! **-Mickmo**

INCISOR s/t (Independent)
Incisor, 292 Taman Malihah, Jalan Matang, 93050 Kuching Sarawak
Heavy raw, underground black death grind, lots of blast beats, raw sound on the recording. 3 songs and an intro. **-Melinda**

INFERNOPHONIC Spark It Up (Godlyke, Infernophonic)
http://www.myspace.com/infernophonic
This band has been a feature to be reckoned with and don't be surprised to find them on a label soon. Lead by female vocals that can bring out the blues as well as match the best in soul and jazz is the center of what Infernophonic offers the listener. On "Spark It Up" the foundation is the rest of the band and the strength of their song structure and composition. (it's almost like I know what I am talking about) In the end this is just a damn good LP to listen to from first song to the very last, hope we don't have to wait for the next release of this band. Anyone Else, Say Whatcha Mean, Middle of the Road, Kamikaze, Take Aim, Thank You, Invisible Slaves, Be Here Now, Hear Me, We Don't Need It, Yeah Yeah Yeah and Eye of the Jedi are what "Spark It Up" is all about. Give it a listen and see if you don't agree. **-Kevin Hansen**

INPESTAE Cold & Dead (Psykothic Violence)
http://www.myspace.com/inpestae
Inpetine, I Like It Raw, Ysque 210 Sanguinem Incitari, She Died 21 Virgin, and Cold & Dead is a noise fest for those into experimental Black Metal. When you give "Cold & Dead" a listen be prepared to experience evil at its epitaph of the darkest king. Recordings of this nature are not allowed in or near country's who are based on religion and conviction. For this is what the inquisition thrived on in the "Dark" ages and why so many were burned at the stake in Salem. **-Kevin Hansen**

IXXI Elect Darkness (Candlelight)
http://www.myspace.com/ixxiofficial
I had never heard of IXXI, so when I popped this into the CD player I didn't know what to expect. IXXI are from Sweden and play a kind of melodic style of blackened metal. I say "blackened metal" as opposed to straight-up "black metal", as this is pretty mid-paced for the most part, and very melodic and diverse in comparison to most standard black metal groups, but the elements are most certainly there. All the same, this is mighty powerful-sounding stuff and worthy of your listening time. The album opens with the melodic "Underworld", then rips into the heavy "Western Plagues" – both are wonderfully crafted songs, showing that you can be a little bit diverse when playing black metal and not have to sacrifice too many of your roots, thus creating something that sounds original and amazing. There are a few faster songs on the album, one of them being the heavyweight title-track, the black 'n' roll of "Enthusiasm" and "Southern Tribes", the latter of which brims with lots of Celtic Frost influence (listen for the "UGH!" at 0:49), as well as some slow doomy stuff in the name of "Beyond the Rapture", and the dark epic closer "A Bitter Lesson". In "Elect Darkness", IXXI stray a little from the policies of standard black metal, but know how to make everything sound so fucking slick and heavy, and still keep true to their roots, and that's why I love this album. It's different, but it sounds fucking amazing and is truly a masterpiece in its own right. **-Liam Guy**

KB Twelve Ways To WARm Up Your Days (Independent)
http://www.myspace.com/kbguitarproject
This CD displays the extensive experience and imagination of this French-born guitarist who began his career at fourteen and was exposed to a broad spectrum of diverse influences from then on. AC/DC, Sex Pistols, Jimi Hendrix, Stevie Ray Vaughan, Yngwie Malmsteen, Uli Jon Roth and Meshuggah comprise a handful of artists who left a lasting impression on him. Inspiration for his work comes from other unlikely sources such as actor Peter Sellers and the soundtracks to the old cartoons by Hannah-Barbera/Warner Brothers. Shades of all these influences can be heard on Twelve Ways To WARm Up Your Days, the latest of his series of full length releases. As KB himself describes it, the music he composes is part of a larger picture involving visual images to complement the audial. If you appreciate classically trained power/thrash metal and can grasp the fullness of what KB seeks to accomplish here, this CD would be a decent start. **-Dave Wolff**

LIEF EDLING Songs Of Torment, Songs Of Joy (Candlelight)
http://www.myspace.com/leifedling
This is a CD that should be in everyone's collection. Yes, I feel that strongly about Lief Edling's Song Of Torment. With songs like The Scar, It Is Not There, Angelic 'Til I Die, On the Edge Of Time, Butterfly, My Black Birthday, Space Killer and Nautilus you get the story telling of Pink Floyd, the dramatics of Black Sabbath and the all out metal sound of Type O Negative. What I am getting at is Lief Edling brings metal to the listener of many genres. So don't be afraid to try something new, that is still old with the soul of classic metal. Song Of Torment is the future of all that is metal. **-Kevin Hansen**

LETA Gran' (Wings Of Destruction Productions)
http://www.realmusic.ru/leta_vl
leta_vl@mail.ru
Leta is an all female band based in Russia. Since forming in 2004 they released a debut demo, Krylyia, and the four-song MCD I'm checking out. I haven't gotten to listen to many Russian metal bands lately, I have only heard a handful of them even though the Russian metal underground is producing hundreds of bands at this point. The mystique surrounding this band isn't exactly the same as bands from snow-covered Northern countries like Norway and Sweden, yet this gives me a distinct impression that Russian underground metal has an atmospheric flavor all its own and it's interesting to hear what that country has to offer. The musicianship here is a little stiff, as debut releases are sometimes bound to be. However, Leta have a few promising ideas offering visuals of the vast expanse of their mother country. Also impressive is how the band can incorporate elements gothic metal, melodic death metal, doom metal, classic metal and black metal on an early recording without producing a confused jumble of influences. I think their delivery and the melodic/brutal vocal approach guitarist Tatyana and bassist Yana are using could be developed to run much more smoothly. The vocals seem too rushed in some places, as if they're in a hurry to cram all a verse's lyrics together before that part of the song ends. The finale of the first track "Gorod Grehov" is one example of what I mean. Still, the turns the band takes in their songs along with the angelic quality of Tatyana's vocals were enough to sustain my interest in them. **-Dave Wolff**

MARDUK Infernal Eternal (Regain)
http://www.myspace.com/truemarduk
For those who are into the black metal scene Marduk is no unknown band. But if you just step into the metal scene you just know that Marduk is from Sweden plays blasphemous black metal since 1990. They have been kicking toward Christianity with offensive lyrics and artwork and take a look at "Fuck Me Jesus" for example. Since they are from 1990 the have released a lot of albums, EPs and a DVD. "Infernal Eternal" is their 2nd live album but it has been released three times. Original from 2000 but released in 2001 and 2008 again. On this double disc you get 18 tracks and on the 2nd disc you can watch 3 live videos. The sound is good but I don't know how original this recording is or if they shaved and polished it. The crowd is reacting very lame and that is a shame as most of the songs are furious blasting till purgatory. There are some rest points but the vocals of Legion are rasping and powerful. Guitars are layered with melody but not melodic and the drums are heavenly fast. Marduk is a band you like or not but this gives you nice overview of their work till 2000. **-Twan Sibon**

MARDUK La Grande Danse Macabre (Regain)
http://www.myspace.com/truemarduk
La Grande Danse Macabre starts off with a slow introduction song, "Ars Moriendi," and I think it's the perfect choice as this is an album celebrating Death. In fact, "Ars Moriendi" means "The Art of Dying." However, it's quickly speeded up with "Azrael" (track 2) only to slow back down with "Pompa Funebris 1660" (track 3). And, again I think that it's appropriate considering what the song title is. The speeding up and slowing down isn't to the liking of some Marduk fans who were used to a faster pace in Panzer Division Marduk. It's not like this album doesn't have some songs with hard-hitting speed; it's just that every track doesn't deliver that. To me, it makes perfect sense as this album celebrates death, not war or blood as much. Some lines that I believe support this are found in track 6, the album title song, "La Grande Danse Macabre", with: "Death can also beat a drum/He drums hard and he drums soft." Personally, I loved the slowed down "Summers End" (track 9) as it shows the end of life as Fall and Winter approach with the dying off of life. Great track, as is the Bonus Track "Samhain" for following through with the theme of death throughout the album, besides overall great sound filled with raw intensity. It was a risky move that Marduk made, knowing that it might not appeal to their former audience as much, but I can certainly appreciate a group that wants every album to be individualistic. Though "La Grande Dance Macabre" was originally released on March 5, 2001, I was fortunate to get my hands on the box set re-mastered by Devo Andersson in April 2006. It has the "La Grande Danse Macabre" CD along with the DVD of Marduk Live in Essen, Germany on December 12, 2001. Great show that includes "On Darkened Wings," "Panzer Division Marduk," "Still Dead," etc. My only complaint is that the lighting is so dark that it's hard to see a lot going on, but the corpse paint, spikes and stage diving added to the overall energy, so it's definitely worth checking out. **-G.L. Giles**

MELEK-THA Apokalypsia (Necrocosm)
http://www.myspace.com/melektha
Dark, evil, droning ambience music is what Melek-tha delivers with these six

tunes. All at an astounding length of not less than 8 minutes per recording, making Apokalypsia over an hour of noise for those who like the dark side of techno. The track list looks something like this: Apokalypsia, Nomenculture Diablene, Monolithi Que Kulten, Le Gardien Du Sevil, Arkham Ritual, and Necronomican Ex Mortis. If you are one of those that likes to dawn the dark make up and the vampires' life, then you will find that Melek-tha will find a place in your world. **-Kevin Hansen**

MIDNIGHT REIGN Never Look Back (Hollywood Rx)
http://www.midnightreign.com
Released in 2007, Never Look Back is a veritable powder keg perfectly capable of collapsing the Los Angeles rock scene from within. Midnight Reign belong to a rare breed of post punk acts (New York's Toilet Boys and New Jersey's Erocktica also among them) whose mainstream success could be the starting point for changing the face of corporate rock with just the appropriate backing. Even nowadays bands like this emerge to prove that Malcolm McLaren's attempt to turn the Sex Pistols into a "cash for chaos" sideshow ultimately backfired and there are artists who understand what John Lydon truly set out to achieve musically and aesthetically. Never Look Back manifests what would result from a dark alley encounter with Guns N Roses and Marilyn Manson under a full moon, creating a refreshingly perverted bastard offspring with guitars and orchestral strings inspired heavily by thrash and symphonic metal. The arena themes of the band's songs are made more unorthodox by their extended time, but their true appeal lies in the tracks that clock in at seven minutes or longer. In the time taken up by "Far Away," "Goodbye" and "Never Look Back" you experience their deepest thoughts and feelings. Midnight Reign plan to release their new album Are You Gothic? this October. **-Dave Wolff**

MINOTAUR God May Show You Mercy...We Will Not (I Hate)
http://www.myspace.com/minotaurthrashers
Minotaur is one of those much underappreciated thrash bands that just keep on, keep'n on. They don't go out to change the metal scene, they instead chose to embrace it and become a part of it. Reminding all those that got to experience the scene of thrash when it first came about as the counter to the glam scene of the eighties, there was no sparkle just gritty down to earth metal. God may show.... Is a classic metal LP with all the right moves even including a remake of the W.A.S.P. Classic of "Animal (F**k Like A Beast) and the rest of the titles go as "Armegiddo", "Rather Die", "Full Speed Ahead", "Princess of Hell", "Cannonball Fire", "Soulless", "Damager", "It's War", "Into Oblivion", and "Tales Of Terror", will give you the experience of the way thrash was meant to be before Death and Black metal even had a name. **-Kevin Hansen**

NEO INFERNO 262 Hacking The Holy Code (Necrocosm)
http://www.myspace.com/neoinferno262
With the Ministry of Justice, Morality, Order and Communication as the creators of Neo Inferno 262 and all that is on the "Hacking the Holy Code" effort of black diabolic industrial sounds. These 4 monsters of spawning of pure raw power have done a mix that could only come from mutation of minds to generate 9 mutations for over 48 minutes of mind numbing experience. Black Pulse Negativity, Halluci Nation Above Abomi Nation, Hacking the Holy Code, Neuronal Revolution, F.A.I.T.H., Salvation T Rotagivan, The Great Industrial God, Needle In Your Eardrum, and Vessel ntsVII will leave a mix of fans from Ministry to Cradle Of Filth in their wake. **-Kevin Hansen**

NIHIL DOMINATION Jehovah's Desecration (Battle Hymn)
http://www.battlehymnrecords.com
In case you had not already guessed N.D. play black metal. The vokills seem to literally ride "over" the rest of the music on most all parts of this CD, and they are pretty overbearing, also at times the vocalist's voice seems very strained. This all does not mix well together and/or make for very appealing sound. **-Melinda**

NUESTROS DERECHOS Struggling With the Dark (Independent)
http://www.nuestrosderechos.nl
In what looks like a very bloated sub-genre of music, I've often found a few good gems in the melodic death metal rough, and this seven-track mini-album from Dutch group Nuestros Derechos is a notable piece. The thing that bothers me with most melodeath albums is how so many of these bands go straight for an over-polished production sound, which just sterilizes and kills the album's true potential and makes the band bray up with the rest of the sheep in the melodeath paddock. "Struggling With the Dark" has a lot of rawness in its sound, which is good. The songs don't drag out for too long and are very punchy and have some very catchy melodic parts, which is also good. Opener "Devil's Repent" sets the tone and mood for the album, while the short-and-sharp third track "Nosferatu" delves into the band's heavier side, followed by the catchy "Deimos" – probably one of the album's finest tracks. The album closes off with another catchy highlight titled "Insomnia", featuring some catchy harmonised vocals from guitarist Jerry and bassist Janet in the chorus. This track is then followed by the short instrumental outro "Darkness Before Dawn", a great little closing track. For a three-piece group, Nuestros Derechos have a pretty powerful sound, but I'm wondering how they manage to pull off the same kind of sound live with the amount of twin-guitar harmonies that are featured on the album. Still, the album is a good listen, and it should please those who are looking for something fresh and exciting in the melodic death metal fields. **-Liam Guy**

OBSCURA Cosmo Genesis (Relapse)
http://www.myspace.com/realmofobscura
Now just let me make the comparison early on, before I start anywhere else on this one. These guys sound like a crunchy and more guttural version of a certain Spiral Architect at first. Then you start to delve into the soundscapes a little more with Cosmogenesis, and then you realize they are much more then that. From the album cover, they are NOT anything like Origin in sound except for the dirty vocals, but they are really progressive in the complexity of otherworldly esthesis. Making me think almost in shades of Psycroptic and early riffs of Queensryche. Even at times, moments of Control Denied and the great beyonds of astral space. Noted songs include: Anticosmic Overload, Universe Momentum, Desolate Spheres, Infinite Rotation and Cosmogenesis. Yeah, I think it is safe for me to say, the more you listen to this album, the more addictive it grips your very inner being to a black hole avail. A very good one for a progressive metal palette! Check them out at www.obscura-metal.com or www.myspace.com/realmofobscura and keep the grooviness-a-German! Yeehoo! **-Mickmo**

OBSOLETE s/t (Independent)
Obsolete, No. 1267 Lorong D14, Taman Satria Jaya BDC, 93250 Kuching Sarawak, Malaysia
Raw, underground thrash Metal. Four songs. The band actually might not be bad if the recording quality was not so bad. Excellent guitars in some parts. **-Melinda**

OERJGRINDER Grind My Bitch Up (Coyote)
http://www.myspace.com/oerjgrinder
Yes! Porno grind, hard-ons and boobies are a plenty with this one! (Like...every song!) If you ever took a gander of the insane audio grind of Punished Earth, this is another project that Doc, cause he does gutter vocals for both. (And you would like this one if your into Lividity.) The intros are funny and filled with sexual bluntness. The you cut to the songs, and they are just so thickly, insanely awesome, like I would ever really want it to ever end! Hell, no wonder it is called B.W.I.: Brutal Wave Intestinal! And what makes this CD really cool... HOT CHICKS WITH TITS! You know, the groupies who write the band name on their private parts and put it in the insides of the CD to tease me, damn that is so hot! Noted songs on this include: Orgie Of Grinder, Fuck Me Hard, Vaginal Blood Cola, My Throat Is A Sodomic Weapon and may other family-fun favorites! Check them out, either at www.myspace.com/oerjgrinder or the record label: www.coyoterecords.ru. Hey, support some true deadly pornographic grindcore you mother-fucks! You won't regret it for a single cock-sucking second! **-Mickmo**

PENILE ROT Demo 2008 (Independent)
http://www.myspace.com/penilerot
I like demos. Young bands should record demos all the time, no matter how raw and direct is the result. A demo helps to show how is going so far the sound of the band; which elements are good and working for the music, which are not, and of course to laugh at oneself. PENILE ROT is very rocker band with (as far as I know) only this demo. It shows four tracks of a stoner influenced metal with certainly interesting factors. First one is the opening (and homonymous to the band's name) "Penile Rot" and this has some very hypnotic and slow riffs; exactly 70's taste plus a chaotic garage sound and cathedral voices mixed with blacker ones. (what!!) Yeah, is an absolutely visceral and "garage" kind of, sounding over here. The mix is good and corresponds to musicians making homage to old psychedelia sounds. I confirm this with "Dead meat" track, where they inclusive dare to use a "Theremin" (a unique sound box, using radio waves. Very common in 70's movies. Remember "El Santo" movies?) A country song also is included as third track, and it sounds like the aliens song killer soundtrack of certain motion picture remake I know from Tim Burton. The most interesting work is on the last one "Schizophrenic dreams", making good doom riffs a la early Amorphis (maybe...) but always with the old kind taste. This is a band where guitarists Alex and Oliver (now he has been replaced by J. Stivaly) places notes and plays riffs as rocker as they're feeling in the precise moment, and fuck the world. The real rocker attitude. This is the attitude. There are many things to make clear and to work, (the "blacker" old-Witch-catching-a-cold kind of voice, for example) but this is a good beginning. Keep on doing demos. **-Victor Varas**

PENSEES NOCTURNES Vacuum (Les Acteurs de l'Ombre Productions)
http://www.myspace.com/penseesnocturnes
There are only 6 songs on Vacuum by Pensees Nocturnes CD. BUT, the time of over 1 hour should tell you that these songs are all very long the shortest being 8 minutes and 24 Seconds long and the longest at 11 minutes and 20 seconds long. That alone is amazing but not what really drives this recording. Lune Malade, Flore, Des-espoir, Coups De bleus, Epitaphe and repas De Corseaux has some of the most depressing and anguished vocals I have ever heard. The music is not Black but more like a dreary gray like an over cast day after a slaughter of a country village. This has it all violins to sooth the soul and riffs to burn you at the stake. Take that knife and cut your wrists, slowly slip that noose around your neck or jump from a bridge there is nothing that can be done to answer Vacuum By Pensees Nocturnes. **-Kevin Hansen**

PHILLY THRASH BRIGADE Play Fast Or Die (Creeping Vine Productions)
http://www.myspace.com/phillythrashbrigade
http://www.myspace.com/creepingvine
Creeping Vine is a label from Philadelphia and rooster bands like XXX Maniak, Dust Is Everywhere, Rumpelstiltskin Grinder and Coffins. But the binding factor on this compilation is the town Philadelphia because the bands are from that area. Another thing you will notice when watching the list of bands that there is a kind of incest thing going on. With this I mean that there are several bands who use the same members. Think of bands XXX Maniak, Rumpelstiltskin Grinder, Azure Emote and Divine Rapture. The track by Divine Rapture is most likely their latest studio recording so this album justifies the buy. But that is not the only reason to buy because there are more unreleased tracks and above all the speed is in 6th gear like Lethal Aggression or Sewage Sammich. Most of the bands are thrash bands but you can also encounter death, grind and black. To list every band would be too much but visit the links underneath and you jump to the bands. Other than that this is a nice compilation to meet (new) bands. **-Twan Sibon**

PRO-PAIN No End In Sight (Regain)
http://www.myspace.com/propainspace
I think this New York based band has developed very much its own style over the years, and it still sounding to Pro –pain's melodic groovy/catchy metal core as always. Yeah, formed by vocalist Gary Meskil (ex Crumbsuckers) who also handles a very powerful bass, this hard core/metal band has a lot to show on their music, impressing both metalheads and hard corers at same time. This is the 12th full length and definitely is made to crush brains. The long standing lead guitarist Tom Klimchuck plays very low tunes (always in C or B!), showing how to approach an analog recording environment, and fits exactly the modern hard core style should sound. The influence of punk music is still present all the time, just checking almost all choruses we can notice that. Good examples are the spirit on "Go it alone", "All Rise" and "Hour of the time" (remind me PENNYWISE stuff), but also these protest and absolutely furious lyrics are the main character in the band. Great crunchy riffs join on a very solid drum set. The most noticeable aspect is that the band apparently does very basic music with intelligent and aggressive vocal lines. But, as soon as we play it two or three times, a complete and very well produced work on both aspects shows on. All songs are oscillating from metal side to hard core punk side, and the work has always well taste. My favorites "God's will" (unless I'm not agree on include direct quotes from this fantasy book called Old Testament) and the explosive "The fight goes on". Also there is a very well harmonic guitar work on "To never return" chorus. The CD features many guest appearances, such as Stephan Weidner (from punk rockers Bohse Onkels) and Rob Barrett (Cannibal Corpse). Sixteen years of hard core metal straight to the face and no compromises. **-Victor Varas**

PSYCHO s/t (Axction)
http://www.myspace.com/charlieinfection
This is a collection of studio and live recordings released by Psycho between 1988 and '91. The band; guitarist Johnny X, bassist Ed Lynch and drummer Charlie Infection; appeared as Bulge on GG Allin's Freaks, Faggots, Drunks and Junkies, the first album of his I ever bought. Definitely no emo or metalcore to be found here; just angry, furious, nihilistic hardcore punk of a purely old school attitude that seems to have weathered two decades without any problems. I could see this CD catching on if it was released by one of the more established independent labels. The stance of this anthology is painfully obvious from the inclusion of the 1988 LP You Love Us...You Hate Us... which features the songs "It's My Life/Shut Up," "Basis Of My Lifestyle," "You Can't Change Me" and "War Torn Land." The production on these songs is a little thin, especially in the drums, but captures their rawness perfectly. Their 1991 LP Riches And Fame is an improvement sound-wise, containing a stronger feeling of entering a club and hearing it over the PA system while waiting for the next band to go onstage. "Can't Understand," "Waste," "Psycho III," "Condomania," "Injustice," "Public Relations," "Group Pressure" and other tracks have conspicuous vibes of old D.R.I. and Discharge. Recorded in Massachusetts in October of 1989 and containing live versions of songs from the previous two albums, Fuck Off Live shows the band's rawness and aggression coming across more convincingly onstage. Infection delivers blast beats that easily compare to Napalm Death and Larm around that time. The three songs pulled from a split 7" with a band called Out Cold,, recorded live at CBGB in 1988, do the same for the band's live sound with the help of CBGB's immaculate sound system. Also included in this anthology is a live DVD produced by Dave Vaillancourt of a show Psycho played in TT's in Cambridge, Massachusetts in 1987. The packaging contains information about all these releases, a complete lyric sheet and prints of fliers of shows the band has played with bands like Ludichrist, Exploited, Gwar, Meatmen, Rollins Band, Plasmatics, Mentors and Danzig. Infection has also played in a black metal/noise band called Gonkulator who was interviewed for the very first issue of this zine. **-Dave Wolff**

PSYCHO Complete Studio Recordings 1982-1986 (Welfare)
http://www.myspace.com/charlieinfection
A companion of sorts to Psycho's self-titled CD, this compilation recounts their early years from their inception to the end of their initial phase. The track list spans Psycho's 1982 demo to their '86 Hosebags From Hell full-length, including every demo and compilation appearance in between. There is a special dedication to Mike of Welfare Records for locating each of these releases for inclusion here, a feat he wouldn't have thought could be accomplished since the material was either previously unreleased or released on a limited basis on vinyl or cassette. Somehow the project was undertaken, and has enabled this rare material to circulate in the punk scene after almost three decades after Psycho formed. Of the 45 tracks on this compilation, there's a range of influences including early Black Flag, Fear, Gag Green and Bad Brains and even a song Psycho wrote that would later appear on a GG Allin album. All these tracks have the characteristic rawness Psycho display on their 1988-91 compilation. All this with packaging that features cover art and an even more extensive collection of fliers of shows Psycho played with Agnostic Front, Bad Brains, Slap Shot, Negative Approach, Dr. Know, Descendents and many others, plus a complete account of the lineups of each recording. Another worthwhile CD from a band that was an active part in hardcore punk during its formative years. **-Dave Wolff**

PUNISHED EARTH Corporate Dictatory (Independent)
http://www.myspace.com/punishedearth
Okay, so I admit this could be bragging about a little self-promotion for myself here, with my contributions to the interior art on this CD. But then again, that is another added bonus of being a known cult artist of both metal and comic books. Sometimes, You get involved with awesome projects like this, as I was earlier on with Ruined Empire on Uxicon Records. (That is the same label as Agathocles.) Hence, a happily ever after for your fellow cult artist over here. The cover is also a very cool and brilliant Jacob Leonard rendition of a Jesus draped in an American flag. But moving forward to the politically driven music here. It is an awesome bomb-filled barrage of Whatever Grinding Audio Violence. Lots of grind that pounds your veins in like a bloody hammer. Lots of random sampling from Hellraiser, Blair Witch and a really hilarious sample from Full Metal Jacket on the song Bigoted. "Private Pyle, I am gonna give 3 fucking seconds, exactly 3 fucking seconds to wipe that stupid grin off your face, or I'm going to gouge out your eyes and skullfuck you!" Well of course, it has other song samples along with very killer songs from start to finish. Those songs include: Anorexia Nervosa, Corporate Dictatory, Penis In A Pan, Blunt Force Trauma and a lot of others to make you bang your head continuously with utter crazy dizziness. There is even a cool little reading of some Ed Gein sickness on this one. Check out Punished Earth over on MySpace: www.myspace.com/punishedearth. Or you can contact Doc at skull666@scarlet.be to request a CD or purchase a kick-ass t-shirt from this amazing band! Shameless plugs never felt so good! Oh who am I kidding, I have no shame in plugging some Punished Earth from Belgium, cause it kicks some serious ass. They totally rule and their CDs are very required listening for all to feast upon!!!! Get Corporate Dictatory by any means possible!!!!!!!! **-Mickmo**

RESURRECTURIS Non Voglio Morte (Casket Music)
http://www.myspace.com/resurrecturis
Resurrecturis were among the pioneers of the death metal scene in Italy, releasing three demos and a seven-inch and re-releasing their second demo on MCD between 1995 and '97 before releasing their first full length on a Dutch independent label in 1998. Their self-produced second full length in 2004 was followed by interest from the Spanish label Mondongo Canibale and a European tour with Vital Remains, fest appearances and opening spots for Impaled Nazarene. Their third full length Non Voglio Morte, released on digipack format with a bonus DVD featuring a promotional video, is the first part of an autobiographical conceptual metal opera planned to continue on the next full length. The thirteen songs here are an emotional journey depicting guitarist Carlo Strappa's search for musical and artistic self-discovery, ranging in style from brutal death metal to depressive/melodic death metal (a la Opeth) to thrashy death metal to mainstream-friendly melodic thrash, with proficient guitar solos and occasional female vocals. There is enough diversity here to build a healthy interest in the continuation of the story. **-Dave Wolff**

REVOCATION Empire Of The Obscene (Independent)
http://www.myspace.com/revocation

Sometimes you run across these amazingly brilliant albums that are not so sub-well-known in 2008 and beyond. Well this is one of them from the pits of Boston, Massachusetts and it is possibly one of the best things I have ever heard in quite a long time! This is death metal on a very progressive Rush or Yes-like level. Honestly, the last time I heard genius-level riffs like this was in the self-titled album of Hypocrisy. (All of the guitar-drums-bass-vocals have this really intricate balance to them that defies all known logic.) But then again, I think this album is much better than that when you are forced to compare it to something else. I really dig it when a sound or a mood in an album can help me escape into a different and more ethereal place. Well, this is a MUST HAVE for any collection, I think. Because I really think this is one of those albums that bring death metal to the very next levels of greatness and utter seedy pollution in tomorrow's dark times. The best song for me on this thing has to be Alliance In Tyranny, an extraordinary instrumental of sheer epic proportions. But I think all of the songs are awesomely amazing anyway with EOTO. Even the album cover is really awesome, evoking my dark dreams and nightmares of a futuristic decay of a cold society. Check them out at www.myspace.com/revocation sometime; you will not regret it at all! You may even thank me later on in life for this great find in music! This one is pure brilliant genius and I am really looking forward to the next release of Revocation. Outstanding stuff! **-Mickmo**

REVOLTING Dreadful Pleasures (Razorback Recordings)
http://www.myspace.com/razorbackrecords
This is a new project of death metal genius Rogga Johansson, who has been part of awesome Swedish acts like PAGANIZER, EDGE OF SANITY or DERANGED. A background like that promises a high quality production and it really is. The road to follow is clear since the beginning of the CD; obscure and rotten death metal, tuned very low and sinister, with an old school taste particularly well done and played. Tracks like "They're not human" or "Dreadful pleasures" make a real homage to sharp, rotten and grotesque death metal is supposed to be, mixing the classic obscure and low tunes with topics about horror, horror movies and that kind of delicious stuff. Melodies are welcome but not as a Disney soundtrack. These are morbid and stench. My favorite is "Video Vixen" where the rottenness is smelled from thousand miles and has very good brutal drums sections mixed with Swedish sharp classic style (Stockholm area). Cover art is a completely nightmare (in a good sense) as every Razorback Recordings production is. Great acquisition! "This album is dedicated to the spirit of REAL death metal and horror the way it was always meant to be!" **-Victor Varas**

RUBY BULLET Splitting Heirs (Victorious Pirate Music)
http://www.myspace.com/rubybullet
Wow! The work shown in this five tracks CD is absolutely well done. Duo Suzanne Sterne (Guitar, bass and vocals) and Pete Vassil (Drums) practice a very interesting mix of progressive, rock, metal, jazz which sounds fresh and energetic. Organic riffs on a very academic drum base, mixing irregular compasses, rock power, magnificent work fingers on the bass strings and female voice. The result is more than satisfactory. Frivolous stuff is away from these musicians. The music is complicated but not as a pretentious or pompous wannabe way. Waves of good ideas played with power are found all over the production, thinking about a good taste in composition but not a unfortunately Xeroxed copy. Yes, sound is unique as we hear track "Tell On You", where a fretless bass is a bizarre protagonists at the beginning. Power at drums department is controlled and Pete knows how to contrast different parts in music. Precisely in "Two" he uses a huge catalogue of tech resources. Brilliant work. Guitar crunch was not forgotten and "Poison" probes that this guys can play a very decent contemporary hard metal with attitude and a little mainstream. Suzanne's voice is totally strong and melodic, although she can sound sometimes a little bit ala "Evanescence" too (sorry, I don't like that). Great EP recorded by the band themselves. **-Victor Varas**

S.E.X. DEPARTMENT s/t (Perris Records)
http://www.myspace.com/sexdepartment
When you think of a name like "Sex Department" you think it's going to be a Punk Rock band. Boy! Was I ever wrong! This high Octane Fueled lead rock machine is everything I did not expect from this CD. Being a gritty hard rock effort that reminds me of bands like Smashed Gladys and Cinderella, S.E.X. Department is a sound that dominated the 80's and shows that it will never die as long as we enjoy just plain good music. Call me Baby Call Me, Drive Me Insane, Revenge of Vampires, Rock N Roll Never Dies, One Way Ticket To Rock, Glitter Bitter, Sir Yes Sir, Italian Cowboy, Rock N Roll, and S.E.X. Department are the tunes that grace your ears. So don't forget these three names "Kelly (Trash) Mendess", "Bobbie (Bang) Beukers" and "Peter (Silent Boy) Fryauf" they are the NEW glam. **-Kevin Hansen**

S.M.F. 15 Minutes Of Fame (The Watchmen Session)
http://www.myspace.com/10960181
Weird things can happen when you leave the recorder on for an extended amount of time! For those who care to know: S.M.F. Stands for Stupid Metal Funny. Alright, so yeah, some of it is really dorky stupid. But It does have a good amount of quality metal and is annoyingly funny at various times. Sometimes you get a perfectly pretty disk that has disappointing music, but this was just an scrapped-together bootleg that had some decent music. It is sort of in the vein of an Anal Cunt for me....and it seems like it was a little damn longer than 15 minutes! Nope, no mention of The Watchmen comics...but lots of breaks with John Cleese from Monty Python. Yeah, this one is silly with songs like Weird Al Is So Metal and Black Metal Is So Fucking Gay.....yeah, that is a song title! You can contact these guys for a bootlegs if you dare: Worm, 2601 Old 148, Penn Yan, New York 14527. They don't want anything to do with the web and just want some pen pals! Yeah, but just don't blame me in advance if the mail never got there of it is some Special Olympics retard out there who needs a friend. LOL! (Yeah, dorky little bands like this get discovered by Metal Blade, you just watch and see!) **-Mickmo**

SAKATAT Yolun Sonu! (Independent)
http://www.myspace.com/sakatat
This is a promo made by the band themselves for a Tour with ONANIZER and ANOTHER WAY. We find ten tracks of a very rocker, raw and direct grind core (with a close mix with hard core) in the vein of early NAPALM DEATH. Includes songs from different splits the band has participated and the "Yolun Sonu!" song which is an exclusive for this promo. All tracks are sung in native tongue, sounding very chaotic and aggressive. As the style is supposed to be (or we are accustomed to) each song last in less than a minute, and only three of them last over a minute which shows a very "direct to the point" band. My favorites "Ulusal Basin" with riffs absolutely ala "From Enslavement To Obliteration," powerful n' plenty of blood and pain; and "Pislik" which is a kick in the face of 25 seconds, direct and sharp. Also the recording sounds quite different from Split to Split. Cover art is fantastic, a black and white draw all raw and old school made by Didi artist. Interesting and very well done work from an uncommon place of the earth. **-Victor Varas**

SATAN'S SCROTUM Driving Through Gary (Stevie Hayes)
http://www.geocities.com/satanzscrotum
Satan's Scrotum is a "gutter core" band specializing in raw, dirty compositions that draw a healthy amount of influence in metal and hip-hop. These shades appear in their songs in ways that will take you by surprise if you're unprepared. This CD struck me as a darkly comedic dramatization from the perspective of a member of a low income environment driven to extreme fits of nihilism by media, politics, advertising and illegal drugs. In other words, it's arranged to mock situations created by an impersonal system, situations designed to create something to condemn and wage war on. These ideas I gathered here are set to a soundtrack of primitive punk-metal interspersed with tirades against mainstream exploitation of punk and rap which have been made palatable for the previous generation. The more this CD progresses, the grittier the music becomes and the more manic the anti-societal diatribes become. If you consider these ideas, the apparent lack of cohesion seems to make sense in the end. Whatever the message is intended to be, there is definitely something to say under the surface, and apparently there are many in the underground who get it instantly. **-Dave Wolff**

SAVAGE LUCIFAERY Kingdom Of The Last Wizard (Independent)
http://www.myspace.com/savagelucifaery
WTF!? I think I have died and went to KEYBOARD HELL! OK, maybe it's not quite that bad, but pretty close. Although I love albums with atmosphere, this one is strictly who like full albums of keyboards. I can see what Labyrinthine is trying to do here, and likely that will be accomplished with time and the addition to at least some vokills and other instruments. Something to add to the keyboards, and help create the medieval atmosphere would do wonders. **-Melinda**

SCARLET SINS Scarlet Sins (Independent)
http://www.myspace.com/scarletsins
Scarlet Sins formed in 2004 during what guitarist Cristina Bishop describes as a traumatic period in her life. For better or worse the music she poured these experiences into, plus the lyrics of Sylvia NuVynska and the vocals she channels them through, generate an album that is replete with passion and conviction. Scarlet Sins have garnered comparisons to Black Sabbath, Alice In Chains and Black Label Society though they have a collective personality that can't be compared with those bands or any others. Their self-titled debut album demonstrates the potential for this personality to transcend the boundaries of nu-metal into something monstrous should they dare make the slightest effort. This is one of those recordings with feelings of anguish, isolation and desire to escape, which would be mislabeled negative or self-pitying by some who would require more self-introspection, but which fuel songs more genuine than most of what's accepted into mainstream fare. **-Dave Wolff**

SECTIONED Elme (Independent)
http://myspace.com/sectionedx

I don't know where do this guys are inspired to make such tons of personal riffs, and full of red live hate. Zoltan Valter (FROST's ex guitar, from Hungry) here presents a new project very well based on death metal in the vein of old school. MORGOTH and first PESTILENCE are main immediately references, but I would add an important factor called Mike Zanchelli's throat (also in DIMENTIANON) who did a great job giving a personal seal, powerful and absolutely dark to the record. There are only three death metal tracks with exquisite tastes to the old European style, combined with obscured and bizarre melodies. Only for collectors and very well familiarized with the genre we found "My love of decay", with riffs ala "Spiritual Healing" mixing technique, melody and macabre intentions. They did a great job at the solo part of "Village of the Sun", drawing lugubrious atmospheres and reminding us the importance of bass guitar in every style of metal. The first full length is announced to be released at beginnings of 2009. We will be waiting for it because it looks succulent. **-Victor Varas**

SETBACK Unfinished Business (Crash Course Records)
http://www.myspace.com/setbackdms357
This is the second EP from the longstanding New York hardcorers SETBACK. Originally formed in 1991, this band released a demo and a EP in the middle of the 90's. After that, they parted ways for some years and reunited until 2007 with new drummer. They practice a powerful and furious hard core metal, in the vein of MINOR THREAT, and maybe BODY COUNT with balls. References to mighty NYHC scene are tangible since the first note. You know, short pants, long t-shirts, and furious headbanging. Tracks like "World Of Lies" or "Game Over" defines the political posture of their lyrics, questioning and pointing. My favorite song "Harsh Reality" is an excellent dynamic hardcore song with lots of tempo changes, ultra heavy riffs and a powerful sound that will blow your head off. Pete's bass guitar is present all the time and gives a furious touch to the music, sometimes inclusive over the crunch of G's guitars. Vocals are done hard, raw and with power. Live, this band must be an hecatomb. "It's angry music for angry people" (sic) **-Victor Varas**

SHADOW THRONE / FUNEBRE / ASSUR Forever On The Dark Side (Never Heard Distro)
http://neverhearddistro.blogspot.com
I don't know what to think about this. A man who is main creator of three projects (actually he has participated in 16 bands...!, according to Metal Archives) , put them together in a three way split. Ok, I'm agree each one has a different sound, but... Why not to focus in only one? Sorry Mr. Khrul, you are far from be a genius (musically speaking) as I've listening this CD. SHADOW THRONE opens fire with three tracks of atmospheric and raw black metal, featuring diabolical and (sometimes) processed low voices. Next one is FUNEBRE which has more work in production. Track "Forever on the dark side" seems to be the most interesting one, mixing good riffs with desolation and depressive tunes. A shame the poor, repetitive and predictable voice. ASSUR's contribution are two tracks of majestic and epic black metal. Female voices and interesting orchestrations are the main character. Voice of Mr. Khrull is again combined and processed. Very diabolic, but also very predictable. Heavy, obscure, repetitive, almost bored. Last track he dares to make a guitar solo (only finger exercises). Production is Ok, but I really hope one day to hear something really interesting from here. Not this time. **-Victor Varas**

SHAMANTHRA Ancient Resurrection
http://www.myspace.com/shamanthra
Extremely raw Black Metal with sickly vokills, and some atmospheric parts between the blast beats. I do not know what's up with the vokills on here, I think in their effort to make them sound sick and unique, they hit overkill. The drums and guitars are very good, although not original. If they can the vokill style used on here, I think that this will be a band worth listening to. **-Melinda**

SKIDT HJERNE Munnizza (Disastro)
THE KRUSHERS Reato Di Poverta (Independent)
http://www.myspace.com/skidthjerne
http:///www.thekrushers.net
The first ten tracks on this split CD are by Skidt Hjerne (a hardcore/punk band that hails from Italy). And tracks 11 through 15 are by thrash/death metal band the Krushers. The furious agitating tracks of Skidt Hjerne set your mind ablaze and your body in motion... the perfect start for the finishing thrash core power of the Krushers last five songs on the CD. The Krushers formed in 2001 in Agrigento, Sicily. I particularly enjoyed S.S.'s death metal growls in the Krushers songs. Angst-ridden vocals and the right amount of musicality found in track 15, "L'EROE," in particular also stand out. Furthermore, the Krushers' track 11, "PALAZZINE STALAG," really grabbed my attention. Plus, Skidt Hjerne's self-titled track 10, "Skidt Hjerne," will have you crawling out of your skin. **-G.L. Giles**

SKULL HAMMER Fear The Truth (Independent)
http://www.myspace.com/skullhammertheband
The band Skull Hammer was formed in 2007, and their debut E.P. was released in 2008. Their primarily metal/thrash/rock sound is indeed hammered into your brain with their 4-song CD. The first track is "Demons Roulette" which actually begins with the sound of a slowly winding down roulette wheel; I thought that intro was cool. In fact, it might sound like it's going to be a slow song, but don't bet on that, for it quickly picks up soon after. In fact, don't gamble on anything, for as is pointed out in the "Demons Roulette" lyrics: Come into my den/All my brethren/Place your bet/Kiss lady luck/On demons roulette/Wheel Slowly Spins/And the game begins/In the demons hand/House always wins. "Demons Roulette" bleeds nicely into the title track "Fear The Truth" (track 2) which has some great riffs and Steve "Ace" McArdle's vocals really stand out. Track 3 "Polar Decimation" has some great lyrics written by M. Potenza (Potz) in Chorus 2 with The earth is being reborn/Mudslides crawl down/Burying into one form/Human Cries Aloud/Bones baking into one great shroud. Meaning to me, as one who hangs out on both sides of the polarity, that both sides of the polarity are needed to allow for non-corruptible contrast which is required for great art amongst other things. That was my take on it anyway. Under "Influences" on their MySpace page at www.myspace.com/skullhammertheband the group says that "All members of Skull Hammer listen to and appreciate a wide array of music from all different genres and musical styles." So, that makes sense especially in track 4 "Souls Sold Long Ago" because it almost seems like they're rapping somewhat at one point. I thought it worked well there. The CD also includes a free Skull Hammer sticker, which my husband immediately low-rented from me. You can reach them at www.myspace.com/skullhammertheband or skullhammer@comcast.net **-G.L. Giles**

SIL KHANNAZ Pendita Gila (Interglobal Music)
http://www.myspace.com/cdkhanzab
The Malaysian death-thrash band Sil Khannaz formed back in 1987, inspired by the local black metal band Blackfire. The band recorded a series of demos from 1990 to '92, going on to release several full lengths and MCDs from 1993 to 2006. One of these is a special edition re-release of their Pendita Gila MCD, originally released on Nebiula Productions in 1994. The four tracks gracing the original MCD, "Kiss Of The Whisper," "Beyond The Shadow Of The Eternal Belief," "Pendita Gila" & "Eastern Barbaric Skullcrusher," have a weathered professionalism surpassing the many lineup changes the band have undergone, the simplistic songwriting of their formative years and the thinnish sound the songs were produced with. Buried deep within the precise crunch and occasional rock influence of these compositions are hidden indications of their primal cult-like attitude they started out with, an element most bands steadfastly pump into their music despite all passing trends that fly by aboveground. A loose comparison to this sound would be a cross between Deicide and Sarcofago, only from the Malaysian perspective. The title track is enhanced with a tense keyboard theme that recurs throughout the song. The bonus songs on the reissue, recorded in 2000, have stronger primal sensibilities and include electronic remixes of an additional pair of songs from their repertoire, "Sinner Burning" and "Bara Pawaka." **-Dave Wolff**

SON OF APOLLYON/AESIR Alliance (WyldStone)
http://www.myspace.com/wyldstonerp
Great CD... and I'd actually classify it as a nontraditional LP as it consists of two EPs: four tracks are by Son Of Apollyon and four tracks are by Aesir. It's a good collaboration in this split CD because both of these British extreme metal bands are alike enough for musical continuity, yet their contrasting styles keeps it interesting. "Son Of Apollyon" has more of a black metal bent and Andy Stonelake's vocals stand out. Great lyrics that I could personally relate to in their track two's *Destiny Blind* with: "Attempting to judge me to invoke some pride/Remember and think, take a good look inside/Destiny Blind, but I've rediscovered my desire...Step back into shadow and regain my strength/My doubts I shall conquer, my fears I shall ride." Great slow building sound and Viking Metal musicality in Aesir's second track, "Frost." While their track three, "Bifrost," is a more bitterly cold offering laden with death metal growling. Of final note, I can appreciate that Stuart Whitten, drum player for "Aesir," mentions in the insert that he honors amongst other things Jagermeister as I'm a former Jagerette myself. **-G.L. Giles**

SOUTHERN EXTREMITY Hymns Of Darkness And Hate
http://www.myspace.com/southernextremity
Southern Extremity is an extreme black/death metal band originating from Italy, named after what might be if the northern extremity was known as heaven. Since forming in 2008 they unleashed a handful of promo releases which received some favorable reviews, including their CD demo Worlds Apart. Their first full length recording Hymns Of Darkness And Hate is an exercise in primal guitar progressions, inspired partly early Norse and Swedish black metal with shades of brutal death metal, persistent blast beats and demonic high pitched vocals giving an impression of a fresh corpse crawling from a pine box. What you can expect from this recording is an endless onslaught of rawness and intensity, abrasive and hypnotically repetitive on several occasions, blending brutality and misanthropy at the core of the songwriting. The varying degrees of blast throughout the CD is

easily convincing while Southern Extremity slow toward even deeper nihilism on some songs. All ten tracks from Hymns Of Darkness And Hate can be heard at Southern Extremity's MySpace profile. **-Dave Wolff**

SPELLCASTER s/t (Independent)
http://www.myspace.com/crypticspellcaster
Spellcaster is a Malaysian avant-garde/progressive/experimental black metal project driven by the bizarre imagination of its founder and sole member, an artist who goes by the stage name Spellmaster. Influenced by a wide variety of musical sources, he has made a statement that easily compares to the bleakest hymns to darkness Count Grishnackh composed for Burzum and the most inventive sonic tapestries composed by Charmand Grimloch for Tartaros. The five tracks on this CD demo, simply titled "Spell I," "Spell II," "Spell III," "Spell IV" and "Spell V," are a raging ocean of progressive rock, jazz-fusion, classical and a few subtle elements of hip-hop flowing together with the traditional fusion of classical metal, death metal and black metal. With a tight incorporation of synthesizers enveloping the string and percussion instruments like an actively self-aware super computer complex stretching many miles across the horizon, this self-titled CD laves a uniquely original impression on the conscious and subconscious mind. Spellmaster is seeking label involvement at the time of this writing, so contact him through the MySpace profile above if interested.**-Dave Wolff**

SPELLCRAFT Stirpe Obscura (Grotesque Productions)
http://www.myspace.com/spellcrafthell
When darkness enters thy soul though the sounds of Spellcraft, You are doomed to feel the wrath of their message. Through whispers and screams, with crashes and melodies Stirpe Obscura is a blessed obsessive journey to the depth of the haunted being. Be what it may there is a new religion lead by Spellcraft and it is Stirpe Obscura. Stirpe Obscura, Crossing the Seventh Gate, Beyond the Lost Forever, and Adaegia are the acts that bring you down. **-Kevin Hansen**

SPOSA IN ALTO MARE Canti Liturgici (Independent)
http://www.myspace.com/sposainaltomaregustoranazine
The cover of this CD, depicting a gathering of nuns singing and playing guitar in an open field, is a premonition of the bad taste that awaits you inside. Canti Liturgici is a brutally intense, crusty and offensive release from a gathering of disturbed musicians who excel in "shitting noise and pasta," as per their catch phrase. The members of this Italian punk/deathcore band are likewise the driving force behind Gusto Rana zine, of which a handful of issues are currently in circulation. The apocalyptically chaotic sensibilities of the thirteen tracks are tempered with a strong sense of tasteless humor, mostly expressed in the samples added between songs and often added to the songs themselves. The packaging and most of the lyrics of this CD are in Italian, with a few exceptions such as a cover of Carpathian Forest's "He's Turning Blue." Canti Liturgici is supported by a handful of underground outlets including BeggarGod Records and Sick Punk zine/distro from Italy and Faster, Louder And Noisy Records from Mexico. Five songs from a recent performance are added at the end. **-Dave Wolff**

STIFF DONUT Like Cake On A Plate (Independent)
mrhymson@aol.com
Alright man, we get it already! This is seriously awkward and probably for the little teenybopper girl outcasts who could not get a pop album at Wal-Mart!! Bad drawings and lots and lots of donuts in a box on the back. And it is totally off-the-wall weird, like if you put that movie Gummo to some obnoxious soundtrack, then this is what you would get. References to Amanda Peet, reality television and Rosie O'Donnell in no particular possible order with a bombast of endless keyboards and a Marilyn Manson sort-of-singing-thing going on. Like some really low-tuned sync-vox nouveau crap. (Though there are occasional breaks of some good guitar licks, or is that just some porno licks in disguise...I don't know? The guitars are the only thing that saves this one for me from being really awful.) But at least Gene Simmons is right.... or so the song said? (Again, with the licking tongue of bizarre descent references.) Anyway, contact for this off-the-deep-end band is mrhymson@aol.com. I guess they have a MySpace somewhere online, but they may be too stoned to find it! (Yeah, this one is so damn weird.... I don't think I can bear to listen any more.... away with your Stiff Donuts! Don't say I never warned you first!) **-Mickmo**

STIFF DONUT Once You Got Chocolate You Never Go Back (Independent)
mrhymson@aol.com
When the envelope landed on the doormat I opened it with great eager but when I pulled out the disc my jaw dropped. WTF is this for artwork? You see a male genital shape, made of something brown and it looks like poop but I cannot say it is a donut, lying on a plate. And on the backside it is standing stiff. Also typography is very basic rather dull. Good thing is that the lyrics are printed inside and little recording info. So we see the band has three members but they don't say what they do. So I guess that there is a vocalist, guitarist and a keyboard player. Musically (and that is the most important) is it rather interesting and entertaining. Mostly mid tempo with up temp electronic beats (sounding like video games or scratching vinyls) and guitars that come around the corner unexpected and aggressive metal riffing or impulsive soloing. With the lyrics inside you can follow the monotonous singing but it sounds more like anonymous narrating through a telephone. In the beginning the vocals sound strange but halfway you start with him as the lyrics are hilarious and a kick in the face of the morality of society. I think that this album is more a statement against the stupidity of today's society and all the sheep who dare not judge for themselves. Correct me if I am wrong but that is the idea I get when listening to this album. I wrote to the email address but didn't get a reply back and I cannot find them on the net to state my ideas. **-Twan Sibon**

STONE IMAGE Dawn of a New Creation (Monument Records)
http://www.myspace.com/officialstoneimage
I still don't know whether to take this recording - or this artist for that matter - seriously or not, because if the artist was recording the music as some form of joke, that'd be its only redeeming point. Stone Image play heavy groove-metal that borders on 1990s nu-metal - similar to Soulfly in some parts, but worse. The arrangements of the songs sound amateurish, the lyrics are just silly and sound horribly clichéd, and the whole album just bored so much that I had to turn it off halfway through. The production is also shithouse - the 'drums' sound like they are coming out of an obvious drum machine, the guitars are quiet and muddy in the mix, and the vocals are too loud and annoy you straight from the get-go. If the album couldn't get any worse, it uses a sample from a Star Wars movie that sounds like it doesn't need to be there, and in some parts the vocalist almost sounds like he's rapping. I can't say anymore, this album is fucking terrible. Dawn of a new creation? Whatever. **-Liam Guy**

T.F.A. Live CD (Independent)
http://www.myspace.com/tfadcpunk
T.F.A. are some young dudes who play raw garage punk, they are influenced by Bad Brains, and Minor Threat, and do a cover of Attitude, and Out Of Step. They also remind me of early Suicidal Tendencies ("Instutionalized" era and earlier). Their lyrics are influenced by quesadilla's, skateboarding, and a hate for jocks! I think these three guys are out to just have fun, skate, and play music they love by bands that have influenced them(not such a horrible idea after all), and since this is a live CD one should not expect the greatest sound quality(but I have heard a lot worse!) . **-Melinda**

TANGORODREAM Under The Forever Young Sky (Independent/re-released on Metal Scrap Prods with different cover art in 2008)
http://www.tangorodream.narod.ru
What about TANGORODREAM's? Well, this is a "one man" epic black metal band with tons of riffs, interesting ideas and a huge background. The third production is out since 2006 and we can say that Mr. Wanderer Dragonheart (also in DUSK CHAPEL) has done a very particular job, mixing different styles (also some folk music from his place) with blackened metal, tasting the "contemporary" sound but always rooted to the original dark feelings. Epic and obscure riffs are found everywhere in the CD, and mostly well structured like in opening "Castle Of Immortal Spirits" and in "Ahelia... Wilderness Pf Icy Flame". Each track has its own personality as well as history. Also includes some acoustic (and semi) tracks in guitar like "Of Times." My favorite is "Last Dance Of Warrior" with violent and melodic riffs sounding totally aggressive (reminds me MORK GRYNING's first work). Wanderer makes homage to ENTHRONED making a good cover of "Throne Of Purgatory," recreating exactly the same feeling than the original. Aggressive, infernal and apocalyptic. May be recording sound doesn't make all justice to the CD at all, but still is a well job done. **-Victor Varas**

TERMINAL DESCENT Host Age To The Devil (Vitriolic)
http://www.myspace.com/terminaldescentmusic
All eleven tracks on the album were written, engineered, performed, mastered and mixed by Tony Mikkelson. And Mikkelson makes his mission clear from the start with the dedication on the back cover: "This album is dedicated to the awareness of spiritual potential.....first declared as, 'I Am!'...then proclaimed as, 'We Are!'." The message is delivered throughout all the tracks, but probably most in one of the bonus tracks, "I of One Am Many." The kind of synergistic flow found throughout, both lyrics-wise and musically, within a black metal deconstruction framework makes this album unique from much in the genre. From track #1 "Serpents Entwined" to "Relish the Hellish" (track #9) to the two bonus tracks, Mikkelson's truly democratic philosophies and anti-establishment stances are seen throughout, while, at the same time, you can appreciate the wordplay in many of his lyrics. Like some of those found in "The Impact": "I Am—The Origin/Contained are the thoughts within/Absolute expression/Countless are my ways/I Am—the power in The Light/Flower of The Ancient—gentle might/The Sun still shines by Moon within The/Night/Once blinded...now...you shall regain/Y(our) sight." I could go on and quote from his other songs like "Rev-Elation" because his lyrics wax poetic like that throughout. But, suffice it to say, that picking up this CD would be worth it for just the lyrics inside the sleeve alone. Of final note, the cover art by Mickmo is both eye-catching and thought-provoking; I still haven't figured out what it all means, but that's probably the point. Contact at eternalmindsect@aol.com or myspace.com/terminaldescentmusic **-G.L. Giles**

TESTAMENT The Formation Of Damnation (Nuclear Blast)
http://www.myspace.com/testamentlegions
They are back and stronger than ever before in (almost) the original complete line-up, plus the drumming of Paul Bostaph. (Drummer for Slayer and Forbidden, of course.) And Chuck Billy sounds as strong as ever, with the detailed riffs of Alex Skolnick. This is a less angry album like past efforts of Demonic and The Gathering. But for me, this pulls on the early classics like Practice What You Preach and Souls Of Black. Testament sounds rather renewed in this brutal release, putting past the differences to just do some great music. Like as if Chuck Billy defied cancer and laughed in the disease's face. The songs on this tend to veer to being more political, even in the song: The Evil Has Landed. (A song that is about 9/11 and the crash of the 2 towers in New York.) The other strong song, for me, is one called Afterlife. (I am assuming that it is about the passing of Eric Peterson's father, from the liner notes.) What else can I say? This is a great Testament album and it holds its own with the classics. Well, check them out on your nearest internet source or wherever you want to purchase a CD. www.myspace.com/testamentlegions. You know the drill because it is killer music! **-Mickmo**

THE KRUSHERS Us Dead Us Death (Independent)
http://www.kuravilu.cl
Raw Black Death Thrash from Chile. I don't speak Spanish, so I do not understand 98% of the lyrics. TK dish out the blast beats, while purging forward with sick dual vokills. And old Slayer guitar riffs. **-Melinda**

THE LOST BOYS s/t (Independent)
lostboys831@yahoo.com
Garage Punk with a little dose of Metal & Thrash is what T.L.B. dish out. While not my thing, I think fans of this style of music will like T.L.B. Very straight forward, some skate punkers might dig this as well. I got a little bit of The Ramones and Mike said he thinks they sound like EMF...find out for yourself! Recommended for fans of this style! **-Melinda**

THE PATH/CASTIGATION Global Cacophony Worship Split CD (Music Is A Weapon)
http://www.myspace.com/thetruthpath
http://www.myspace.com/castigation
The Path are horrible, I don't know what the fuck this noise is suppose to be. The drums are monotonous the vokills make me want to mash my head into something repeatedly until it bleeds. So I am now on song number 6 where Castigation's half of the CD kicks in. Luckily it's not nearly as bad as The Path's side. The drums so very "tinny", someone is either using a drum machine or playing drums on some trash cans. Neither band is doing anything original, and neither is what they ARE doing very good. Plus there is no feeling to the music. Castigation's vokills echo in some spots as well, and they are typical guttural grind vokills. **-Melinda**

THE PATH/DISKÖNTROL To Protect Or To Enslave (Independent)
http://www.myspace.com/thetruepath
http://www.myspace.com/diskontroll
I think this promo liked me much more than the Split with Castigation. Born in Indiana USA, this THE PATH guys have a very chaotic, raw and sharp sound. But it still clear and powerful in order to not fall into known mistakes. Tuned low as hell, they open fire in the split showing two grinding death brand new tracks "Staking pigs to the sky" and "Other", plus the exclusive promo track "Forceful amputation of freewill" and two chaotic versions of a cover of FEAR OF GOD (mixing monstrous voice with furious pork ones). The death metal executed is dark, consistent and well done, unless the low fi production (some parts I was not able to distinguish) Great rotten feeling. In the other side we find the work of Brazilians D-Beat rockers DISKÖNTROLL. Three tracks full of furious and sharp riffs, specially done to break teeth. Totally aggressive at the guitar department, this young band makes a well done work pissing the face of every technique pretension but pointing all instruments with precision. Highlights to "Cinco minutos para meia noite" with totally punk/hard core voice attitude, great drums work (raw and fast) and (unfortunately) a very weak solo at the ending part. But still a great powerful song. **-Victor Varas**

THE TARDY BROTHERS Bloodline (Candlelight)
http://www.tardybrothers.com
John and Donald Tardy from Obituary have teamed up with a group of session musicians for a brand new project they have dubbed, appropriately "The Tardy Brothers". This debut album from the duo is a completely different affair from Obituary's death/thrash roots, resulting in a mix of sludge and stoner rock influences with a bit of melody and groove. It's something a bit different for the Tardy brothers themselves, and it really cooks in some parts of the album, such as tracks "I'm Alive", "Deep Down", and "Fate's Call" as well as the soft acoustic instrumental "Wired". However, I felt that a lot of the songs on the album were bland and forgettable filler tracks to boot, and lacked as much energy as the ones I listed. A great start, but a bit of a slog to listen to all the way through. **-Liam Guy**

THRONE OF KATARSIS Helvete - Det Iskalde Mørket (Candlelight)
http://www.myspace.com/throneofkatarsis
There's good black metal, there's great black metal, and then there's utterly terrible black metal that serves little to no purpose, and Throne of Katarsis are one of those bands. They are from Norway, they play black metal, and sing about Satan and hatred... a tick in every cliché box. The songs on this album are boring as hell, with simplistic three-chord tremolo riffing on top of blast beats, with a bit of screamed Satanic dribble put in here and there, and are given horribly clichéd names like "The Darkest Path", and "Summoning the Horns". Worse, the songs are extravagantly long (some expanding to eleven minutes), making this album an absolute slog to listen to from beginning to end. If you want to do the "black metal" thing, do it with some style, don't just play crap music as a vehicle for your hate towards the world. Bands like Destroyer 666, Blut Aus Nord, Emperor (and new favourites of mine IXXI) have got the right idea when it comes to the music, but its bands like Throne of Katarsis that fail and miss the mark completely. **-Liam Guy**

THY FLESH CONSUMED Pacified by Oceans of Blood (CDN)
http://www.myspace.com/deathgrindmachine
This is the third production from Canadian antichristian war beast Thy Flesh Consumed. The first impression I got from this CD is a band of blackened death metal, sounding like grind core and vocals from the deepest and darkest place of hell. Tons of killer riffs desecrating every compass with technique and surgical precision. The main topic here is warfare and anti religion, which is not very original but the mix of elements in the music results a very violent devastation. Eleven tracks (plus a hellish intro) resumes all the infernal power of this musicians, highlighting "Slash upon God's throat" which has a very thunder - riff blastings. Peter's voice is plenty of aggressive elements (I hope he didn't use any artificial effect in the record) and does a very good job with particular style. Matches perfectly with that intricate metric, and complex drum grinding. Good example is "Definitive Hypocrisy Rising", where we find some atmospheric and well done apocalyptic riffs. My favorite is the last one "Effortless is the man's defeat", very black, very violent riffs and very precise mixture of melodic and bestiality. Nice to meet you TFC. **-Victor Varas**

TNPAH IIEMOHNR (Wings Of Destruction Productions)
wod-prods@mail.ru
Bob your head stomp your feet slam the man next you, for this is a mosh fest. Heavy bass support thrumming in every tune with traditional thrash riffs and death screams held together by a double drum beat. TNPAH is in the house, in the yard, in the streets and in your town. Come out and pay homage to IIEMOHNR a true thrash party for all metal heads to enjoy. 39-666, Tipobokatop, C.O.II.O.M., KyIIbT TPyTIA, TIAHNKA, MOIIIT BELLbM, TBAPN, Panzer Vorwarts! And Russian Vodka is the tracks that will be embedded in your forehead from these purveyors' of metal. **-Kevin Hansen**

UNBLESSED Burning Your Faith (Independent)
http://www.myspace.com/unblessed
Burning Your Faith is the second release from this Chilean neoclassical death-black metal band. By the professionalism and unadulterated fury they invoke they're plainly determined to launch a campaign to storm underground scenes beyond their shores. Their influences in death and black metal are as entrenched in their formula as the shades of classical metal they bring in, and the brutality of this recording comes across as natural and unforced. Each note, accent and blast beat is delivered in a spot-on manner as if each song was painstakingly honed and sharpened, sharpened into weapons which can slice through the minds of the listener and provide convincing arguments of the band's authenticity and dedication to extreme music. The intensity of the songs match their technical precision, making for a release that will gain the interest of death and black metallers in equal quantities. Burning Your Faith is one of the more promising black/death crossovers I have heard in a long time. Also included on this CD is a promotional video for the title track. The band is working on a live DVD to be released at the time of this writing. **-Dave Wolff**

UNBURIED/SEEKING OBSCURE Split CD (Metalbolic Records)
http://www.myspace.com/unburieddeathmetal
http://www.myspace.com/seekingobscure
Here are two bands practicing hard and raw death metal, just like the way it used to be practiced at the beginning of the 90's when the style was shaking off the last traces of obscure and infernal thrash and begun to amalgam its own identity. UNBURIED opens fire with first four tracks, and what it sounds is a band that knows about the style. Here are not riffs chronometry fast nor

crystal shining from bitchy decisions at the Studio. These are powerful and heavy riffs, exactly as the genre asks for. Highlights for "Human Butchery" with a great execution done by duo Matt Pike (guitar and voice) and Mark Riddick (bass and drums programming.) The sound of drum machine is not that synthetic as they found the point where is not seemed to be false. But an organic drummer would be better anyway. By the other side, SEEKING OBSCURE is the solitary project of Rob Luckie where we find dark and rotten death metal with a very bizarre essence. The shadow of Azagthoth is present in almost all the riffs, but what is mostly shown is the totally dark aura emanated from "That which dwells within" for example. Basic but very strong riffs seal with fresh blood the music. Rob includes an excellent cover from CANCER. The artwork is done by Mark Riddick himself and is absolutely amazing! **-Victor Varas**

UNHOLY GOATFUCKER s/t (Independent)
http://www.myspace.com/unholygoatfucker666
Bring on death, let the darkness burn through my veins, Unholy Goatfucker is the executioner of sweet dreams. Crushing any goodness left to these ears with The Hangman Awakens, Oaken Gallows, and Shroud of snow Heart of the North. Freezing all that hear the word in fear of the coming annihilation of mankind that Unholy Goatfucker rules, throughout these three melodies of dark pride. **-Kevin Hansen**

V/A Have A Brutal Day! World Wide Compilation (Corpse Fire Distro/Neverheard Distro)
http://neverhearddistro.blogspot.com
neverhearddistro@gmail.com
Have A Brutal Day! is a twenty-song compilation with selections ranging from death metal to death-thrash to black-death to old school thrash and thrash-core to death-core to black metal. As the title states, Have A Brutal Day! is comprised of bands gathered from several countries around the world, all of the most extreme leaning you can fathom. There's nothing soft or melodic here, and no compromise, and the tracklisting is arranged to maintain unrelenting energy from beginning to end. The varying degrees of intensity and musical ability as represented by each band are tightly unified by a common rawness. Among those bands best personifying the spirit of this compilation: Necramyth from South Korea immediately kicks things into high gear with "Ravenouz Ritual," also featured on their MySpace profile (myspace.com/necramyth) and in a live YouTube clip recorded in March of 2006. California's Obscene Gesture add D.R.I. themed hardcore-thrash to the formula with "Killing Kids." This song is taken from their 2007 full length Living In Profanity released on Xtreem Music (the label's official site is xtreemmusic.com). The Philippines' Pagan Fire is included with "Terminator: from their split release with Beast Petrify released by Poser Blaster Productions in 2006. Others worth mention are Greece's Sad with "Forgotten Existence," The Ukraine's Datura with "Dark Harmonists," Norway's Diskord with "Absurreality" and Hungary's Human Error with "Sin Doesn't Fly Away." **-Dave Wolff**

V/A Slamseason Split 3 (Coyote)
http://www.coyoterecords.ru
Slamseason Split is a brutal death metal compilation series distributed by the Russian label Coyote Records. Released in 2007 and 2008, its first two volumes featured tracks by Infected Guts, Tamakeri, Sadistic Butchering, Soaking In Entrails, Datura, Membro Genitali Berfucator, Sepsis & Surgeon. Released in 2009, volume three of the series includes the Greek band Mortal Torment, the Russian band Sufferatory, Demise from the Philippines and Unburied from the States. Athens' Mortal Torment contributed three tracks which are available at their MySpace profile (myspace.com/mortaltormentband), "Decomposition In Vomit," "Mortal Torment" and "Profane And Torture." According to the band, these songs are inspired by U.S. death metallers like Suffocation and Dying Fetus. Members of Mortal Torment are involved in several other bands like Dark Vision, Veil, Unholy Ritual and Eternal Suffering. Sufferatory contribute two songs, "Pestiferous Spawn" (which can be heard at myspace.com/sufferatory) and "Effigy Of Nihilism." Likewise for Demise with "Human Flesh Devourment" (check it out at myspace.com/demise) and "Jackhammer Anal Penetration." Unburied have four songs added to this CD, "Gore Soaked Revenge," (also at myspace.com/unburieddeathmetal) "End It With A Knife," "Evil Lurks Within" and "Love For Dismemberment." The energy gathered by these bands is relentless; in my opinion Demise is the most promising act featured here although they all have something to offer the most seasoned death metal fan. The liner notes contains info, acknowledgements, MySpace links and contact addresses for each band. **-Dave Wolff**

V/A Storm Devastating Holocaust: Compilation Number 1 (Aquelarre Magazine Compilation)
http://www.myspace.com/aquelarremagazine
Now this is what I am fucking talking about! Pure underground metal that sears, tears and maims the brain like no others could! Some is a bit more thrashy, others are just a festive slaughter all the way around in a goregrind killing spree! JUST THE WAY I LIKE IT!!!! It starts out with this really killer song from Avenger Of Blood. (You don't get any more right then a Poserslaughter!) Cancerbero's song called Dark Messiah is pure evil greatness as well! But we also have the legends of Hirax on this thing as well, so yes, I am impressed with this one as well! (Notable ones on this are also bands like F.K.U., Frightmare, Tyrants Blood, Chakal, Black Angel, Desolation, Ayni, Illapa, Lefiferno and Necropsya. The last time I heard a completely awesome comp like this was when I embraced those earlier Pit Magazine samplers in my glory days of night thrash hell. Well this thing probably topped that even, cause ALL of the songs stood out for me. Really amazing quality of this magazine to capture astonishing metal talents from the world over. Yeah, I think it is safe to say, it kicks a lot of those other comps in the nutsacks! You have to get this one! Go to www.aquelarre.tk and request 666 of these comps, then pass them out to your buddies! Or you can contact: C/O Raphael Rivera, Moctzuma 931, Callao 1, Peru and demand a few. What an outstanding compilation! This is what fucking killer awesome metal blasting is all about folks! **-Mickmo**

V/A The Legion of Tchort Compilation #1 (Independent)
V/A The Legion of Tchort Compilation #2 (Independent)
V/A The Legion of Tchort Compilation #3 (Independent)
V/A The Legion of Tchort Compilation #4 (Independent)
V/A The Legion of Tchort Compilation #5 (Independent)
V/A The Legion of Tchort Compilation #6 (Independent)
http://www.myspace.com/leo_tchort
From the darkest, coldest reaches of Peru emerges a compilation series that defines dedication to extreme music. Since 2008, Tchort has independently masterminded, arranged and released each volume of this series with a consistency and clarity of purpose equaled by few I have been in touch with in the worldwide network of underground metal. if there were a few more promoters such as him the underground would be virtually unstoppable. None but most cutting edge bands of all incarnations of black and death metal can be heard on these compilations, gathered from any location in the world you can think of; if you have a country in mind there is a good chance a band from there is included. The unapologetic chaotic violence that results from the gathering of bands on each of these CDs must be heard to be fully appreciated. Altogether clocking in at longer than seven hours, the first six volumes of the series makes for an unforgettable listening experience if played back to back without stopping. Bands worth hearing on this series and watching for elsewhere include Almighty Sathanas, Sadiko and Nazgul from volume 1, Spellcraft, Ars Manifestia and Demorian from volume 2, Angerstorm, His Name In Vain and Mooncult from volume 3, Mental Killing Spree, Evil Under Flesh and Silenced Earth from volume 4, A Transylvanian Funeral, The Akheron and Stone Image from volume 5 and Temple Of The Maggot, Kaiserreich and Key Pacha from volume 6. Volume 7 of this series is out at the time of this writing and Tchort has limited distribution in several countries including Brazil, Spain and Sweden so contact him via the above address if you're interested in ordering a copy of one of these comps or having your band included on the next volume. **-Dave Wolff**

V/A Wings Of Destruction: Underground Collection (Wings Of Destruction Productions)
wod-prods@mail.ru
These band proceed to shred all in their path. Arbitrator, Cavandish, Dark Deception, Deathsaint, Debephar Ctopoha, Denial Of Life, Disgod, Dreamless, Empheris, Minas Morgul, Morbid Execution, Mecropus, Phlebotomy, Raven Throne, TNPAH, TPYIIbIH, and Unlucky Buried. Nothing if not Black Metal for those more suited for grease paint and blood. **-Kevin Hansen**

VACANT COFFIN Sewer Skullpture (Razorback Recordings)
http://www.myspace.com/razorbackrecords
A long time ago there was a far and exotic (for me) metal scene hailing from cold-obscure Finland. We trade some tapes where names like Disgrace, Xysma and the awesome PHLEGETHON were the highlights promises. The main man behind these last ones was Lasse Pyykkö who used to play and record almost all instruments. After many years of silence he decided to take part again of new rotten scene with a new creation called VACANT COFFIN but, What do we find here? Excellent and very direct to the point death metal where violence is almost an adjective that could fit in. AUTOPSY and maybe early MORBID ANGEL would be clear and strong references to this 16 track document. Short compositions but with lethal and raw riffs defines the style, and although they are not re inventing death metal at all, the job is brilliant, recovering with dignity the old spirit/sound of latest 80's. Tracks like "Tales of suppuration" and "Gut worship" exposes also the grind core roots. According to an interview read at FLESH SALAD zine # 5 (Spain) the name of the band came up from an AUTOPSY song called "Service from a Vacant coffin". You can't miss this piece of death metal!! **-Victor Varas**

VOCIFERATION ETERNITY Best of Vociferation Eternity (InterGlobal Music)
http://www.myspace.com/vociferationeternity
This best of composition from Vociferation Eternity is taken from four albums For The (2002), Meadow's Yearn (1999), Ocean Myth (1996), and Brutal All Stars/Tribute To Search. This catalog of sounds has the strength of evolution of the band and their dark progressive sound. Reminding me that even the most brutal of music has a range that is still being explored today, Vociferation Eternity is that and more. With aspects of dark, ambiance, progressive and melodic packaged to give just a taste of 15 tunes in 6 years from this band. Vocals born of darkness and screams of a banshee added for effects that will boll you over. Chant Of sadness, Water Lilith, My Angel, Tragedianne, Seeds Of Love, The Die Is Cast, Ambrosia Grace, Irked, Meadow's Yearn, Vociferation Eternity, Erotical Romanticism, Ocean Myth, The Lake Pauh Janggi, and the last two being covers from the band Search, Metari Merah Di Ufuk Timur and Sergala Segalanya. You will feel the anguish and pain of both loss and love here for all to listen. **-Kevin Hansen**

VOW DREAMS Fog On The Cold Cemetery (Whitness Productions)
Contact: Antonello Mura. Via Napoli No. 7, 08015 Macomer (Nu) Italy
it666972@hotmail.com
I don't know if they have released a professional full length yet, but I've seen numerous demos from this band since 1999. I think they should make one. Hailing from Sardinia, Italy, this (now) duo has a very well developed sound. It seems that they have a clear idea of what supposed to be heard in obscure and horror metal The promo demo has four tracks full of good tunes and killer riffs. Opening "The living cemetery" is a good example with killer speedy guitars and a very aggressive sense. Lord of Spirit's fingers have this old rated horror feeling and gives good atmospheres such as in instrumental "Souls of the children". "Destroyer of the creation" (sic) also has good ideas and obscure atmospheres, well balanced with some interesting synth interventions. Not bad for an Italian horror movie soundtrack. Drum programming is the weak factor in the promo. Nothing like a maniac for this department. Certainly a good proposal that could give much more. **-Victor Varas**

WARLOCK MOON/PAGANFIRE Total Fucking Death (TotalDeath)
http://www.myspace.com/totaldeathrecords
Hey man! It is 2 bands on the price of one kick ass bootleg. This one is very underground and pretty lethal for damn sure. I am assuming this could be a split record, seeing as how I could not locate a set list of the songs, even in my MediaMonkey. But there is a lot of intricate cymbal beats and blasting of drums. Along with some gruesome vokills. I should also mention a lot of underground guitar and some pretty good composition all together. I guess it is more black metal then death metal, but that is alright in my metal scrolls! You can contact both of these lethal metal mongers at the following websites and emails. Warlock Moon: warlockmoon_06@yahoo.ca and www.soundclick.com/warlockmoon. Paganfire: Nonoy Padrejuan, 60 Nang Street, Veteran Village Project 7, Quezon City, 1105 Philippines and paganfire13@yahoo.com. The label contact at TotalDeath records is www.myspace.com/totaldeathrecords and www.geocities.com/totaldeathrecords. Kill with the morbid music...always! **-Mickmo**

WHERE ANGELS FALL Marionettes (Independent)
http://www.myspace.com/whereangelsfall
Marionettes is the third CD by this Norwegian goth/experimental metal band (following their EP Dies Irae and their debut full length Illuminate) and the first released on their own independent label. The biography that arrived with this promo CD states it continues where their previous full length left off in creating an all-encompassing atmosphere of sound. Involving subtle chants and electronic effects to accompany groove-laden riffs, gothic overtones and siren-like vocals in the vein of Leaves Eyes and Theater Of Tragedy, Marionettes carries female-fronted symphonic metal into new territories. The band accomplish this not overtly but by working beneath human consciousness, incorporating experimental elements into their songs designed to take root into the unconscious and bloom in their own time, according to the listener. The ever present siren personified by vocalist Eirin Bendigtsen resonates like the birth cry of a being suddenly given life by the microscopic symbiotic things dwelling in the DNA of a magnificent otherworldly creature symbolized by the subtle elements with which the band compose "Freeze Me," "Kyrie" and "Mystifying Grief." **-Dave Wolff**

WHISPER Death Meditation (Hellblast)
http://www.myspace.com/hellblastrex
In this Hungarian demo released in 2008, all the instruments, vocals and lyrics are by Sinn. All three songs can perhaps best be classified as Dark Ambient/Experimental/Black Metal. Track one is entitled "Dimensions Collapse" and track three is "Circle of the Moon." However, though not billed as Death Metal, there is death metal-like growling in "Circle of the Moon," and that seems fitting since this is a demo about death. "Death Meditation" consists of just three tracks, but the title song (track two) is over nine minutes long, and the complete playing time is over twenty minutes, so it's a long enough time to feel like you're being taken on a black ambient journey below the ground. By the time you've finished listening you may feel that you've descended into a black ambient death nap-meditation, yet where there's no peaceful slumbering. The discordant notes remind that even death may not bring cold rest. In fact, the kind of death played throughout brings no peaceful death meditation...instead; it is a rendering of death that is foreboding, ominous and solitary. The sound quality is good throughout, and it succeeds in being a demo of unique melancholic confinement...like you're stuck in a coffin somewhere alone taking a demented dirt nap of eternal unrest. You can find Sinn at www.myspace.com/hellblastrex and sinn88@freemail.hu **-G.L. Giles**

XXX MANIAK/COFFINS Split CD (Creeping Vine)
http://www.myspace.com/3xmaniak
http://www.myspace.com/intothecoffin
This split is released by Creeping Vine (the label of XXX Maniak's Matt) and contains of course XXX Maniak and the others are Coffins from Japan. At first sight there is nothing wrong with this split looking at the band monikers. But when you listen to the album you would notice there is a difference, what of a difference. XXX Maniak opens with a judge reading the verdict of Ramirez and then the grindcore accelerates. Being an one man band the use of a drum machine is inevitable and sounding like a bulldozer, primitive with enough blasts. The distorted guitars play the metal riffs but no leads and they are subordinate to the drum machine and the vocals. The vocals are now done by Matt himself and he is changing his style. He can hear him growl, shout or demonic narrating. XXX Maniak is not sounding that chaotic anymore with the old vocalist and hyper active drum programming but more structured. Coffins is the other band ad they play the opposite, namely stoner doom. So quite a contradiction to XXX Maniak and difficult to judge after hearing it in one run. So listened to Coffins another day and what they bring is heavy, really heavy. With their 12 years of experience and several releases they still have the heavy vibe of the guitars. Tempo is of course slow with the growling vocals. Problem with this type of music is that is quickly sounding the same to me. Even if they play a song of Cathedral I think they are playing the first song. Nevertheless, a split that takes you from both sides if you please. **-Twan Sibon**

ZANDELLE Flames Of Rage
http://www.myspace.com/zandelle
Zandelle is an impressive prog-thrash band from Brooklyn, the birthplace of Carnivore and Biohazard. The band recently hosted the release party for Flames Of Rage at Christ Church Auditorium in their hometown. Drawing from the NWOBHM as represented by Iron Maiden, Zandelle makes the statement that classical-inspired metal is still a force to be reckoned with and can still be convincingly constructed in the States or anywhere else. Something setting Zandelle apart from most of the other prog-thrash bands I've heard is the sense of rage written into the lyrics and conveyed through the music. This gives the band a bit of a death metal edge, attitude-wise. From the opening strains of "Killing Gaze," their ode to Medusa, with an energetic guitar progression and carnivalesque keyboards, they establish their arrival in no uncertain terms. The following tracks steadily crush opposition with poetic images of war, vengeance and ultimate victory over mortal foes. No dull moments are allowed with "Broken Trust," a personal story about false friendship and betrayal, the Manowar-esque "Inner Strength," "Dark Nemesis" and the epic "Eradicated Existence," cuts requiring little effort to drive their point home. Other selections that stood out include "Face Of War" which depicts increasing shell shock in a brutal combat situation and "Defiance," a particularly detailed representation of the disgust one feels at religious hypocrisy. Flames Of Rage is a recommended outing from a band worth watching for in the days to come. **-Dave Wolff**

ZOLDIER NOIZ Schizoid Reject (Independent)
http://www.myspace.com/zoldiernoiz
Great promo we have here with 8 tracks making good homage to the rawest, aseptic and street born thrash metal we all loved at the end of 80's. In fact, you don't need ultra technical riffs over a fast drum set devastation to conquer the world. Clean and simple guitar riffs, a powerful drum set in almost 4/4 compasses, a whiskey label throat, and a pair of big and hairy balls between the legs are enough to make decent thrash stuff and these soldiers know how to do it. Pure hard thrash metal, is basic and full of obscurity. We find references to classic rock 'n roll (believe me, I'm not drunk) into some riffs and solos. And they definitely over tune the ideas. But hold on. Tankvinss voice is a curious mix of Lemmy of Motorhead and Hedlund from Unleashed which leaves a really particular color to the soup. Almost all lyrics are in English, but some of them in native tongue. This also gives a furious touch. Remember when Bruno from mighty French KILLERS screamed like maniac? They also did a cover from old American act called DEATH STRIKE. Not bad. With two previous demos in 2006 and in 2007, now the band are definitely strong on the metal road. We'll be looking for news from them in the future. **-Victor Varas**

ZINE REVIEWS

ALEACION UNDERGROUND METAL ZINE Issue #4
dismemberedart@hotmail.com
The war cry of this Bolivian cult zine is "por el honor y gloria del metal subterraneo" (translated: for the honor and glory of underground metal). Issue #4 features a legion of bands such as Sadistic Kill, Mutilation Hammer, Yogth Sothoth, Bestial Holocaust, Bone Awl, Necropsia, Wisdom, Mortuario, Denial Of God and an Argentinian band called Rigor Mortis (not to be confused with the American Rigor Mortis). Among these interviews are a handful of spotlight blurbs on Death Invoker, Anarkhon, Havok and others plus scene reports, performance articles and in-depth, detailed reviews. **-Dave Wolff**

ALERTA SUBTERRANEA Issue #6
numa_h@hotmail.com
This print zine is well put together, easy-to-read and most importantly, very interesting. It basically starts off with one of the most compelling arguments (in the Editorial) for why White Metal isn't really valid as Heavy Metal isn't at the service of Christianity, amongst other thought-provoking ideas. Plus, there are informative interviews with Bestial Holocaust, Rotting Blood, Luciferian, etc. In the interview with Luciferian, when asked what their definition for Lucifer and Satan is, the answer was that for them Lucifer and Satan are symbols of power, liberty and wisdom. Also included within: CD reviews. Definitely worth picking up a copy. You can contact the editor, Walter Flores at numa_h@hotmail.com or Walter Flores, Casilla 3758, Correo Central, Santa Cruz, Bolivia or intifernal@yahoo.es or keremba6@hotmail.com **-G.L. Giles**

ANTICHRIST ZINE Issue #7
dcpacz@gmail.com
http://www.deadshop.info
http://www.myspace.com/deadcenterprod
Aleksander is the editor of this zine and he is also running Dead Shop distro. So a good cross link to promote both. Issue number 7 is from 2008 and is printed on glossy paper in black and white with colored cover. 36 Pages on A4 size. Massive amount of album reviews with rating and contact info. Also you can find advertisements from various labels that show that they support and trust this UG publication. But the interesting part of the zine is the interviews. Aleksander succeed in getting answers from Lividity, Sauron, Abrasive, Metal Church, Scared To Death and a bunch more. The questions are well thought and informative. So the reviews are pretty good to read. The thing that could use improvement is a more structured design layout. I mean the typography is not the same, different fonts and the way of writing elements. From my point of view as a graphic designer I find this important. For the rest the zine is looking and reading professional, although it still breaths the UG spirit. **-Twan Sibon**

CEREBRAL FALLOUT Issue #11
aliensvsaliens@yahoo.com
http://www.myspace.com/alienvsaliens
Cerebral Fallout is an A4 size black and white printed zine. It contains 24 pages and the editor is Mark K. He is also responsible for the drawing you find throughout the zine. In the editorial you can read that this issue is the latest one after a silence of 14 years. But the blood is thicker and so we have another Cerebral Fallout in our hands. Little ads of distros and labels to cover the expenses, I think. Interviews are informative and a great plus is that Mark K. has a great sense of humor. So expect some funny questions that never come to your mind. He even did spend a whole page with these kinds of questions and asked them to four people, the so called Wizards Of Gore. Think of questions like "Do suicide hotlines have hold?" or "Why do superheroes wear spandex?" Interviews are done with Gruesome Stuff Relish, Engorged, Cardiac Arrest, Aborted Hitler Cock or Mental Killing Spree. Also some reviews of albums to complete the zine. Design is loose with different typefaces, layout with or without columns. With the background images it is sometimes difficult to read but not impossible. When finished reading I enjoyed it to the last letter. **-Twan Sibon**

CIRCLE OF DESTRUCTION ZINE Issue #17
http://circleofdestruction.net
Here we have a copy of the latest edition of black metal zine Circle of Destruction, released in March of 2009. It's all that you could ever want in a black metal zine - cut & paste designs, photocopied in black and white, with a plentiful amount of material to keep the reader occupied. Sticking close to the underground we have interviews with BLODFEST, SEPULCHRAL CRIES, BONE FRAGMENTS (a circus-black metal band... plus interviews with other like-minded zine writers. There are also reviews on the "Guinea Pig" movies (a cult horror movie series that's banned here in Australia), which I found interesting. Not a bad zine in terms of material, but it would've also been cool if there had been contents page detailing the pages on where all the articles were kept. A few pages were also stapled upside-down as well, but I eventually got around it. Definitely a worthy metal zine. **-Liam Guy**

COMPENDIUM MALEFICARIUM Issue #4
http://www.myspace.com/286571660
This Spanish-printed Bolivian publication is unique to the underground in that it publishes its interviews as actual news articles, familiarizing the reader with Dememxia, Silent Kingdom, Death Invoker, Betrayed, Atomic Aggressor, Adokhsiny, Ordo Natum Bamay Crom and Abnormnyndeffect by providing detailed introductions about their careers before getting to talking with them personally. Bands including Aneoplasia, Vomit The Soul, Cirith Gorgor and Horncrowned are introduced to the readers in shorter blurbs. About ten pages; worth of informative CD and zine reviews are added here. **-Dave Wolff**

DEADLY ILLNESS Issue #2
Poller Csaba. Budapest 1183. Nimród u. 73. Hungary
sludge@externet.hu
deadlyillness@gmail.com
I read reviews from this work in almost every European zine I got from last year. Excellent and very informative journalist work from the land of POKOLGEP and OSSIAN (yeah, I'm a fan of both. Hahah!) I had good moments reading this, especially the interviews with DEATH BREATH (Swe) and HATESPAWN (Ger). by David Leslie. 60 questions and not boring at all!! Seriously, these are deep interviews. Also we find CRUCIFIST (USA), GOREPHILIA (Fin), DISKORD (Nor), LIE IN RUINS (very informative btw), CATALEPSY (Hun), AANAL BEEHEMOTH quite funny and entertained (Fin), EXCORIATE (Ger), ABOMINAT (Nor) and OBSCURE TORTURE (Den) Tons of very well done and honest reviews, and an interesting reflection about Satanism that "...has been hijacked by posers, pseudo intellectuals and gutless weaklings" sic. by Mr. Anton Long, from the Order of Nine Angels. No elaborated design here. Just A5 size with direct, to the point material. "Czech underground beer inspired underground hell!!" **-Victor Varas**

EVIL'S BEST Issue #14
http://www.myspace.com/werewolf_il
An Israeli-based zine focused mainly on thrash and blackened death metal. I first thought this zine was a bit of an overkill with the amount of pages (spreading at approximately 90 pages!) but the bands featured weren't too bad, and the layout is very basic, yet also very tidy. Bands featured for interview include HOD (pronounced "Hod", not "H.O.D.", featuring a former member of Necrovore), raw-as-guts thrashers Sacrificial Blood, Israeli metallers Morbid Tendency, and an interesting interview with Brazil's Apokalyptic Raids, a Hellhammer-worship band who I had once read about in US zine Septi-Gore last year. There are dozens of reviews of new and passing underground demos and CDs, a requiem article for Tangorodrim (which editor Sergei announces were "the best Israeli black metal band EVER") and lots of other cool stuff. A lot of the bands featured in Evil's Best remind me a lot of Australia's own blackened thrash metal bands, so this zine would no doubt go down well with that crowd. I'd also be interested in checking out a little bit of Israel's own metal bands. **-Liam Guy**

FOMA FNORDS & FALLACIES Issue #4
http://www.myspace.com/deivox
No bands or music covered in each issue of this mini-magazine but rather a collection of essays ranging from conspiracy theory to spirituality to scientific speculation to science fiction to the fine arts of pot smoking. The zine aims to explore the ideas and concepts published inside while leaving them open to interpretation as true or not, In its own way the zine actively discourages the acceptance of media illusion at face value. On the table of contents is a breakdown of the zine's title explained by definition: "Foma: Harmless untruths. Lies; Fnords: The typographic representation of disinformation or irrelevant information intending to misdirect, with the implication of a conspiracy; Fallacy: An often plausible argument using false or invalid inference; a false or mistaken idea." The subtitle of the zine is "Lies you've been told your whole life." Only the true appeal of this magazine is even subtler, as each article is intended as what the editors term "edutainment" or "discernment of the serious and the levitous." In other words It's left to the reader to tell the difference between fact and fiction, unlike most media output presented these days. The articles this issue present include "Fraudulent Underpinings Of A Civilized World" and "Rudimentary Time Travel." **-Dave Wolff**

GENERIS UNDERGROUND Issue #1
sui_generismag@yahoo.com.mx
In the Editorial this zine (formerly Sui Generis) basically says that they changed names simply because now only purely underground material will be found within their publication. This issue consists of 12 pages filled with spot-on CD reviews of Solitude's "The Glorious Shine of Life," Ereshkigal's "Shadow's Land," etc. Plus, there are some interviews and lots of pictures on the back cover which was a cool changeup from lots of advertisements. Instead, they have a great picture of Angela of "Arch Enemy," the guys from the Mexican band "Deadly Dark," the staff of Generis Underground, etc. For more information contact sui_generismag@yahoo.com.mx or suigenerismetal@hotmail.com **-G.L. Giles**

GUSTO RANA! Issue #5: February 2009
http://www.myspace.com/sposainaltomaregustoranazine
Gusto Rana! is an Italian-printed zine published by Gusto Rana Productions, the independent company who gave us the punk-death core band Sposa In Alto Mare. The 35 page, A5 formatted publication features bizarre artwork, sociopolitical articles, comics, film reviews, zine reviews, CD reviews, horoscopes and more. According to the official MySpace profile for Sposa In Alto Mare and Gusto Rana! the issue is limited to 150 copies and offers a 60-page supplement consisting of cartoons. Some of the reviews in this issue are Ars Goetia, F.U.G., Flesh Salad zine and the Matt Neverno-produced low budget movie Eye Of Panther. Visit Gusto Rana Productions on MySpace for more information about the zine. **-Dave Wolff**

IN DARK PURITY ZINE Issue #5
http://www.myspace.com/indarkpurity
In Dark Purity is a brutal death metal zine based in the Philippines. This issue I'm reviewing is an older one, having been released back in 2006. To discover whether there are more recent issues circulating of this zine, you'll have to contact editor Alexander Dela Cruz via the above address. There is somewhat of a D.I.Y. feel to this zine, with a definite sense of uncompromising dedication to the underground. In this issue Alex presents an interview with the Filipino death-thrashers Paganfire who scorn contrived, empty hype of any kind in their answers to his questions. The band's no-bullshit stance is echoed by Archaic Argot, Bloodshedd, Brimstone In Fire, Death After Birth, Genital Grinder, Human Mastication, Infected Malignity, Malignancy, Orchidectomy, Vomit Remnants, Waco Jesus and the other featured bands. The CD reviews are concise and waste no time getting their point across, and there is a live section featuring photos taken during Cryptopsy's 2006 tour of the U.S. in addition to a couple of major music festivals of the time. **-Dave Wolff**

INTO THE WARZONE Issue #11
http://www.myspace.com/into_the_warzone
I was reminded of the expression that Sometimes, less is more because this "Ancient Metal Fanzine" delivers no-frills satisfaction. It includes interviews with Corpse from the heavy metal band from Finland, Deathchain (they were originally named Winterwolf), Mark from Manilla Road, etc. Plus, there are lengthy CD reviews well worth reading on Bloodred Bacteria's "Kiss the Goat," German band Transgression's "Dress Code," etc. **-G.L. Giles**

KRV METAL FANZINE Issue #1
http://www.myspace.com/krvmetalzine
An underground zine printed and published in Macedonian, this issue features a lengthy interview with Incantation next to interviews with Bloody Sign, Mortality, Gonoba, Master, Surrender Of Divinity and Mark Of Cain. A handful of CD and zine reviews are placed in between the early interviews with a more extensive review section toward the back; the bands covered are Exodus, Obituary, Six Feet Under, Iced Earth, Desaster, Cardiac Arrest and many more. There's a seven-page section of performance reviews including an article on a tribute concert dedicated to the late Chuck Schuldiner of Death and Control Denied, and a four-page movie/book review section featuring the Rob Zombie remake of the horror classic Halloween, Stephen King's Cell and Anton LaVey's Satanic Bible. **-Dave Wolff**

KRVESTREB FANZINE Issue #1
http://www.myspace.com/krvestrebzine
Krvestreb is a Czech word and means blood thirsty. The name is taken from the album of Maniac Butcher. But this newly fanzine is not from the Czech Republic but from Turkey. The zine is made by 2 guys (Bugra and Ferhat) with the help of Eray (translation), Vahap and Uygar (design). They are accepting your opinion or writings, so if you want to publish thru Krvestreb contact them. So what is this zine all about? Krvestreb supports UG bands over the "big" bands like Impure, Raven Woods, Spellcraft, Gore, Dark Legion, Prion or Lividity. Design of the zine is simple, clear and structured. With simple I mean logo, text and pics in two columns. Clear because there are no images beind the text. Structured because it is written in two columns starting with logo and the pictures are in between the text. Everything is black/white. The reviews are short without the cover artwork. The inties are good to read, maybe too much the same questions. But considering this issue is their beginning, they will learn in the future. I am confident that issue 1 will be improved and if they can develop with each issue it will be a great zine for the UG scene. **-Twan Sibon**

KRVESTREB FANZINE Issue #2
http://www.myspace.com/krvestrebzine
The second issue of this Turkish fanzine has a interview roster featuring Sarcophagus, Necrorgasm, Warpath, Domhring, Fondlecorpse, Atritas, December's Cold Winter, National Suicide, Hugin Munin, Necrotorture, Purgatory, Imperious Rex, Unblessed, Dan's Crypt Records, Death Attack zine, Zombie Ritual zine editor Victor Varas and much more. More than 30 pages of music and zine reviews are situated strategically throughout the issue; the zine reviews are brief and to the point while the CD reviews contain more detail. The layout varies from article to article, with many band photos added to each interview. All the reviews come with graphics or the album and zine covers. The print is sufficiently easy to read but could be a little clearer in future issues. A page at the end has an extensive list of MySpace addresses, and the back cover has a "death metal-styled" advertisement for the zine's support of animal rights organizations such as PETA and NARA. **-Dave Wolff**

LOS ALAMOS ZINE Issue #4
gowegan@poczta.fm
http://www.myspace.com/losalamoszine
This zine uses the subtitle HC/Grind/Punk zine and covers exactly the content. This issue is from winter 2006/2007 so outdated but it contains a compilation CD with Polish HC/Grind/Punk bands. Some

known but most unknown. Different sound quality but for everyone something on the CD. The zine is black white on A4 size and contains 56 pages. The pages are fully layouted with little free space for design. The whole zine breathes DIY attitude and set up for the love of the scene. What I read about the editor Artur is that he is from Poland and lives in Amsterdam (the Netherlands). He visits concerts regularly and even organise them and also having a radio show, so active. His interviewing contains rather standard questions as you can read in the ones with Herman Rarebell, Alienation Mental, Castet, MaryBell or Broken Circle. Covering some albums and some concerts. A minus is that the text contains a lot of spelling mistakes and typing mistakes. Besides music also articles on veganism or anti-war. Maybe you don't agree but it doesn't hurt to read. The costs for this zine is 2 Euro. A beer also costs 2 euro so the choice is up to you. **-Twan Sibon**

LOS ALAMOS ZINE Issue #5
http://www.myspace.com/losalamoszine
A Polish death metal/grindcore/punk zine, Los Alamos covers underground bands from countries around the world while offering its readers first hand insight into the punk, grindcore and anarchist movements in its home country. Dedicated to veganism and animal rights causes among other issues of importance to anarcho-punk, the zine includes articles about a host of groups such as The Vegan Revolution and The Animal Liberation Front in addition to a two-page article about the history of the squatter subculture in the Netherlands going back to 1914, continuing through World War II and the sixties up to the present day. These and similar articles accompany advertisements, music and zine reviews, an article on the 2008 Bloodshed Fest, a two-page photo spread from the Obscene Extreme 2007 metal-grindcore festival featuring Brutal Truth, Birdflesh, Inhumate, Ass To Mouth General Surgery, Hell Show, Hymen Holocaust and Pigsty, and interviews with Sakatat, Mad Butcher, Urban Blight, Suffering Mind, Unsane Crisis, Kerenaneko, Undernoise, Suppository, Artery Eruption, Faust Again, Koyannisqatsi, Drowned Child, Squash Bowels and Mes Tattoo tattoo artist Mesjasz. This issue comes with the Grind Down White Pride compilation featuring many of the bands interviewed and more. **-Dave Wolff**

LOST IN THE SUBURBZ Issue #3
Lost in the Suburbz, P. O. Box 762 Hillarys 6923, Australia
http://www.myspace.com/lostinthesuburbz
lostinthesuburbz@hotmail.com
When I read these kinds of publications I really have a good time and tons of memories comes to my mind. Fanzine culture is mean to be an alternative media to entertain, basically speaking. And here is exposed independent artistic work, which is not only music or literature we're talking about. Editors in LITS know very well about this and the issue makes a great work. The fact is that in 26 half sized Xeroxed pages this guys entertained me pretty much, although this zine can be considered a very "local for locals" one. These guys have something to say. And they do it. Taste of DIY punk is smelled in the entire document, but is not the kind of radical "fuck politicians" states of mind (well, not that raw). This is a work by people who want to express something and although it may be wrong (or not at all) they use these pages because they BELIEVE it deserves to be expressed. What can we find here? A report about "Perth Roller Derby", which is a DIY group of skate girls who created their own league; a guy who recommends "Boys Don't Cry" album (THE CURE) and exposes some good reasons to call it "one of the most important things to happen to rock music ever", an interesting letter to all bouncers (which can apply to all in the world), some funny and intelligent obituaries, some notes about consumerism, some pics taken by Jess Twin, a Perth's leading contemporary artist, and DIY gig report. I repeat, this document was very interesting for me and this I the main objective of a zine is supposed to be. **-Victor Varas**

MILD PERIL Issue #10
Mild Peril Zine 25 Swansea Road. Norwich NR2 3HU
http://www.myspace.com/mildperilzine
This is a little zine coming from the insane minds of editors Pete and Dean. We find the classic DIY cut and paste; Xeroxed style which reminds me of two great zines based around here called "Desde Abajo" and "Comunidad Punk". Extensive interviews with punk bands like SINISTER 66 (Nottingham), Paul from SOUND CLASH music shop, DIGGER & THE PUSSYCATS, SECOND OPINION (USA), THE HIPSHAKES, THE LIVING DAYLIGHTS and GRATUITOUS BEAVER RECORDS. Also there are some interesting articles like "Ever wondered where your money goes?", "James Wino's facts about chips", "Lucy's Peril recipes" (only for vegans, includes an amazing Chocolate biscuit cake), "Columns" by Lloyd Garner (a guy who decided to sell everything he owned), and some gig reports. In the middle of the zine comes a very well done cartoon called "Meat Wagon"(it happens to happen...) and at the end some honest and very informative zine and CD reviews. Everything left me a good taste in the mouth. For people familiarized with contemporaneous punk music and zine collectors in general. 42 half sized Xeroxed pages. **-Victor Varas**

MILITIA ZINE Issue #1
militiazine@hotmail.com
This zine is pretty small in size (it measures only 5½ inches by 8 ½inches), but that doesn't stop it from packing a powerful punch. It features interviews with Rapture Messiah, The Golden Age, Holy Moses, Deadblood, Deceased, Thanatos, Anton, etc., and the print quality is good throughout; everything is easy to read. However, if you don't speak Spanish, then have your Spanish/English dictionary out because you'll need it to translate because everything is in Spanish. really like the way they wrote their CD reviews with a gage beneath them. If it's full, then it represents a CD that has dangerously high voltage; Deadblood's CD qualified as such as did Demon's and Sadus's. There's a paragraph in memory of Quiet Riot's Kevin DuBrow, too. All in all, a very good first issue. To contact go to militiazine@hotmail.com or empires99@hotmail.com or Juan Angel Hernandez Villanueva, Justo Sierra No. 9 Col. Esfuerzo Nacional C.P. 89470 Cd Madero, Tam. **-G.L. Giles**

NOISE ATTACK issue #2
Joselito Sional /MCPO Box 3589/ 1275 Makati City, Philippines
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Editor Joselito "el de la voz de oro, oro...! (Juan Luis from Flesh Salad zine (Spain) started the joke and I couldn't keep it, hehe! Seriously, this is the second issue from NOISE ATTACK zine promoting grind, grindcore, gore, guts, blood and brains from that side of the world. Professional interviews with FROM THE ASHES (Swe), BUNDER NECROMUNDA (Pol), PHLEGM THROWER (Phil), DETRIMENTUM, AGATHOCLES, THE PETUALANGAN SHERINA (Indonesia), DOWN FROM THE WOUND (Korea), DEVOURMENT (USA), and STENCH OF DISMEMBERMENT (Italy). All these are deep and with good English (better than mine as you can see). Also an extensive review section where I counted 45 productions, a good number if we consider the small size of the zine. A hig report of PLAY FAST OR DON'T FESTIVAL 2007 (featuring MINDFLAIR, BLOCKHEADS, AGATHOCLES plus many more) closes this underground document with class and blood. A great and informative work. Support these kinds of zines. **-Victor Varas**

PULSE ZINE Issue #7
http://www.myspace.com/pulsezine1
This is a punk/feminist zine based in Orlando, Florida focusing on the female self-image as opposed to the image society and media bombards women with more vigorously than ever. Only now there are several alternatives to "looking good" as defined by the Jessica Simpson aesthetic thanks to those who dared challenge it. I've touched on similar subjects in AEA so I can relate to the material from a certain standpoint. The zine explores this from several points of view, such as movie actresses appearing in movies which were supposedly made to encourage women to find their own identity but hint that a woman will still be considered "dorky" or unattractive unless she conforms to a specific look. If you've already recognized this in movies and on TV the article written about one movie in particular will have you looking at it on a deeper level. The zine also calls attention to how body image is instilled in females from a young age, often by women who are dissatisfied with their own bodies, and argues that complements are more effective than not when it comes to women developing their own body image. There are articles about women who develop eating disorders as a result to media exposure, along with interviews, film reviews and artwork made to oppose media images of women. Issue #8 is out now at the time of this writing. **-Dave Wolff**

REBORN FROM ASHES Issue #2
intheshadows96@aol.com
http://www.myspace.com/riseofthefenix90
An old school zine from the USA. It is issue number 2 and released in the summer/fall of 2008. It took one year to release it but it costs a lot of time to compile one. The editor is Tony J and active in the scene for a long time as you can read in the articles. The zine is black and white on A4 size and contains 48 pages, hold together by staples. Clean and basic layout with no frills on the pages. The main focus is on the interviews as it should be in a zine. They are long and digging into the bands. The bands that are interviewed are Toxodeth, Cardiac Arrest, Cianide, Oath To Vanguish, Extinction Cerebral and many more. A special interview is with Attoxxxico from Mexico. The interview took place in 1991 but it was never written down on paper and so never published before. He took it for his zine Epitaph but was unable to complete the publication but now the time was right to put it in Reborn From Ashes. The intie takes you all the way back to 1991!! Furthermore you can read a nice amount of CD, DVD and zine reviews. The reviews express his personal opinion whether it is good or bad. A zine dedicated to the old school metal scene with interesting UG bands. Check it out. **-Twan Sibon**

ROCK PROSPECT Issue #2(21)
http://rockprospect.my1.ru
Rock Prospect is a Russian-printed underground zine featuring Antichrist Zine/Dead Center Productions, Deathbringer, Koma, Nagual, Hereafter, Pathogen, Pater XIII and others to read about. Rock Prospect's catch phrase is "no colors, no trends, no fucking censure" so you know where the editor and staff stand as far as supporting brutal and extreme music. I should note this issue comes unstapled but the format is clear and tight, including band photos and advertisements. The interviews run from one to two pages in length with compact print, and as such are quite informative for the reader. There is a news section toward the front of this issue and a review section toward the end including CD and demo releases. The online companion to Rock Prospect is even more informative boasting constant updates. **-Dave Wolff**

SABBATH ZINE Issue #14
http://www.myspace.com/sabbathzine666
The fourteenth issue of Mexico's Sabbath zine is an 'all fanzine' edition featuring interviews with Zombie Ritual zine, Goat Penetrator zine, Reborn From Ashes zine, Headquarters zine, Derrame De Odio zine and others. The zines featured in interviews are covered in a zine review section with Militia zine, Oscuridad Infinita zine, Visceral Vomit zine and Xiuhcoatl zine. A small band section following the interviews provides biographical information about Devian, Devilish Impressions, Fall Ov Seraphim, Erebo, Mortuus Caelum and Nirnaeth to list a handful. Yet another section toward the end of the issue spotlights NeKronos Promotions, a publicity company dedicated to supporting extreme music. **-Dave Wolff**

SADOGOAT PERVERSION ZINE Issue #1
http://www.myspace.com/sadogoat
Massive black and white zine containing 64 pages that has it's birth in the UG scene. Sadogaot Perversion Zine hails from Peru and pays tribute to bands in the black and death metal scene. Almost the complete zine is filled with interviews of various acts worldwide. 5 Pages with reviews is enough I think and the interviews are informative and done with interest in the bands. You can read conversations with Blasphemophager, Cult Of Daath, Decayed, Allmighty Emperor, Funebrarum, Goatpenis, Mandatory, God Macabre or Nocturnal Graves. And I did not mentioned all the bands as these are too many. Layout is clean with various illustration elements of satanic figures, skulls, bones or other black death metal icons. Only the intros are written in a Gothic font and hard to read. Issue 2 is in progress and if you have interest in black death metal bands in the UG scene than this zine is for you. **-Twan Sibon**

SAMADHI FANZINE Issue #12
http://www.myspace.com/samadhizine
It's immediately apparent why this zine has lasted so long. Cover Design by Juan Armando "Jakmetal" Garcia is one of the best I've seen, and it's filled with lots of information. Plenty of international CD reviews, not just Spanish even though the zine is written in Spanish. CD reviews include the Russian band Painful Memories "Memorial To Suffering," Italian band Agabus's "Last Way Left," etc. And there's a great interview with Kristian of the Swedish metal band Therion and more. Plus, Blackie, the editor, has a tribute to Luis Royo page which I thought was pretty cool since he's one of my favorite artists! In addition, there are two pages devoted to Erzsebet Bathory, which as a writer of vampyre tales, I most certainly appreciate as well. This is a fanzine definitely worth picking up! **-G.L. Giles**

SANGWITOK ZINE Issue #7
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http://www.sangwitok.stop.to
http://www.myspace.com/sangwitokzine
92 black and white paged zine from Malaysia and reaching issue number 7. It is my first encounter with this UG zine and the feeling is very positive. Size is A5 and stuffed to every edge with short info news, interviews and reviews. Also lots of flyers of bands, labels or other zines. This is a good way to promote each other in the UG scene. Reviews are not only from albums but also from other UG zines. The editor is obvious keen on interviewing as his inties are extended. He also loves to give comment on the answers from the interviewed. The interviews are informative and of knowledge. Really

set up with interest in the band. The design is stuffed like I mentioned before. Every page has a background image or grey color which causes problems reading sometimes. But on the other hand you spent more time with the zine. And the time spent with the zine is no waste of time at all. With some good metal on the stereo, cold beer on the table and the zine in your hands you have a great time and a pity I started to know this zine since issue number 7. **-Twan Sibon**

SATANIC MALEDICTION Issue #6'66/January 2008
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Great work we found here from satanic South America. 60 pages full of strident and raw design (cut and paste style), exposing mostly the blackest side of metal music. Texts are interesting and although is all written in Portuguese, Spanish readers like me will not have problems 'cause both languages are similar. Shooting good and direct questions, the editors interview OBSCULUM OBSCENUM zine (Brasil), BENEMMERINNEN (Brasil), ROTTENNESS (Brasil), Carlos Abigor from CARNICERO BIZARRO and VAMPYRUM SPECTRUM Zine (Brasil), SIGN OF HATE (Brasil), Mistress Denize from PROPHECIES OF PAGAN FIRE zine, VULTURINE (Brasil) and the mighty CORPUS CHRISTI (Portugal). The editor also gives some extended bands biography like PROCLAMATION (Spain) and KRATORNAS (Phillipp). The reviews are deep in texture and have detailed info about demo tapes (BLASPHEMOPHAGER rules!), CDs and some vinyl. Tons of flyers, tons of black skulls, tons of satanic backgrounds, everything very well done with blasphemous taste. Good Xeroxed quality! **-Victor Varas**

SEEDS OF VIOLENCE Issue #1
A/C Rui Rotten. Rua Goncalves Dias No. 04. Alto da Cruz, Camacari – BA. CEP 42 800 000 Brazil
rui.rotten@hotmail.com
There are only 10 pages, smaller than A5, with the front cover in glossy paper. It's a little zine but the will to do things is huge, as the editor is also owner of Hate Prods. We find a large bio of HIERARCHICAL PUNISHMENT (Bra), some words about scene in a little town called Camacari, making homage mainly to the two hordes BLACK HORSEMEN and DESGRACA, a translation of the lyrics of "Chapel of Ghouls" (MORBID ANGEL) to Portuguese, and deep interviews with Brazilians SIGN OF HATE and BELLICUS DAEMONIACUS (a black metal band that has no literary influences, only music...) And that's it. Rui also features some flyers from some South American zines. Raw, honest and D.I.Y. **-Victor Varas**

SEMEN DEMON ZINE Issue #3
http://www.semendemon.de
On the first page, beneath the Editorial, there's a figure throwing away a Nazi swastika in a trash can with the words "Never again" under that. It's a powerful statement and visual, and one I can relate to, as it's not the Hindu kind of swastika being thrown away. So, it sets the pace, for encouraging people to think on their own and not be swayed by herd conformity like that seen in Nazi Germany, for the rest of the self-billed "Underground Brutal Death Magazine." There are lots of interviews included within, including one with Decaying Purity's Mustafa Gurcalioglu and one with Ingested's Sean Hynes. And there are also lots of CD reviews included: a review of scarecore band Sterbehilfe's CD (Sterbehilfe meaning Euthanasia in English), Unburied's CD, Sanguinary's CD, etc. In addition zine reviews of Hammerheart (Issues 1 and 2), Streetcleaner (Issue #19), etc. are included. **-G.L. Giles**

SHAGUN ZINE Issue #2
Jonatancandy@hotmail.com
Expect the unexpected from this underground zine, for you'll have to frequently turn it upside down to read all that's contained within. It's refreshingly low-tech with some parts even being hand-written. It's mostly in Spanish, though, so if you don't read the language, then you might find it difficult to follow. One of the funniest pages to me is where Homer from The Simpsons is held in high regard as a great teacher---not Superman or another iconic mainstream role-model as you might expect in other magazines. There are also interviews with bands, zine reviews, CD reviews and even a CD included with the zine! The CD is entitled "Susurros del shagun" and it includes 18 tracks. My favorite would have to be Stargazer's "The Scream that Tore the Sky" (track 5). For more information about the CD/zine contact jonatancandy@hotmail.com and/or write to Shagun Zine, 119 Benito Juarez, Mexico 43994. **-G.L. Giles**

TASTE OF KHAOS Issue #3
melinda@tasteofkhaos.com
http://tasteofkhaos.com
http://www.myspace.com/tastekhaos
Taste Of Khaos is an online zine published by Melinda who contributed CD reviews for this issue. While we corresponded on MySpace she sent a message expressing her desire for my feedback on issue #3 of the zine, so I'm going to cover as much ground as possible. Firstly this issue is 70 pages long, so there's much information about the metal underground to absorb while reading this. The cover features striking artwork of a four-armed demon brandishing a variety of weapons. A special dedication is given to the editor's grandmother who recently passed away. The first interview that follows covers a tattoo expo held in Tucson, Arizona, from where the zine is based, last April. It's a relatively brief article with photos of the talents who attended and their work. Most of the interviews in this issue are accompanied by photos and artwork, printed against a variety of backdrops for additional color. Interviews of interest here include discussions with Gorgoroth, Memory Garden, Oceano, Demonical, Slowgate, Devian, Eminence and The Eyes Of A Traitor and several others (including a few words shared with AEA zine). The pages of this issue appear to be a labor of love and are consistently crafted. Several contributing writers lend their talents, including fellow Arizonans Kara and Troy Jones, and Black Diamond from Sweden. The next issue of Taste Of Khaos will include a compilation CD; more information about this can be found in the blogs at the zine's MySpace address. Issues #1 and #2 are available for download at the official T.O.K. site along with an online forum, advertising section, staff listing, wallpapers and e-cards. **-Dave Wolff**

THE DEVIL ON 45 MAGAZINE Issue #3
http://www.myspace.com/thedevilon45
This is the kind of independent work I like to recommend. I know thousands of zines and from time to time eclectic, intelligent and interesting ones like these appear. The zine is based in Ireland and leaves a good taste in the mouth with a very polychromatic content. It includes an article titled "Going down the river", describing and exposing prison blues, folk, spirituals and reels from the 1939 Southern States recording trip of John, Alan and Ruby Lomax. I have to say that my knowledge about prison blues and in fact the basis of all modern protest music (including rock music) was very weak until I read the article and heard the two CD's accompanying the document #183; Is an excellent investigation. Also we find an interesting interview with Asbjorn Intonsus, author of "Please don't feed the bears" an incredible heavy metal cookbook; another with mighty Nik Cohn (legendary father of modern music journalism), author of "Triksta – Life and Death and New Orleans Rap"; an article called "Visual Vitriol – The not so-secret history of Punk Posters" by David Ensminger which is the opening chapter of a book about Art and Punk, next to be published; an excellent and funny article called "For those about to Pop, We salute you! – a subjective overview of the ABBA catalogue" by artist/writer Boz Mugabe, Nosebleed zine editor... puff! This zine is awesome. The work is completed by Casey Raymond's artist work (great cover!) who also did a tremendous drawn page introduction to a one man band called "McRorie". Don't miss this underground document!! **-Victor Varas**

THE FALLOUT MAGAZINE Issue #7
thefalloutmagazine@gmail.com
http://www.myspace.com/thefalloutmagazine
Yeah, this is the seventh issue and as we can see, Editor Liam Guy is a very dedicated Aussie metalhead. Content is very eclectic and the reader never gets bored 'cause of a well done work in the texts. Editorial is dedicated to some words about a Gene Hoglan's drum clinic where Liam attended. Great experience I'd say! Selection of bands interviewed is interesting and we find names like LIMB FROM LIMB (Australia), W.A.S.P (the living legend!), IN FLAMES (Swe), PSYCROPTIC (Tasmania), ROOKWOOD (Australia), THE CUNT OFFENSIVE (very funny), HAMMER FALL (also very funny... as always), VIRGIN BLACK, DIVA DESTRUCTION, IRON LIGHTNING (an amazing Australian thrash metal band. Absolutely cult!), JACK SIM (a real ghost hunter and author of "Haunted Brisbane" book), and ANDREW HAUG (the voice of "Full Metal Racket" Radio show) An excellent review of DEATH PROOF's DVD, some Gig reports, Nonest zines and CD reviews, and photos of the Brisbane Zombie Walk (hell!!! This year we'll also have one in México. Fuck the "swine flu." Everything is very well conceived and entertaining. This issue also contains the second CD-R compilation "Metal Hazard" which is absolutely killer!! Nice to meet IRON LIGHTNING! **-Victor Varas**

THE FALLOUT MAGAZINE Issue #9
thefalloutmagazine@gmail.com
http://www.myspace.com/thefalloutmagazine
This is the ninth issue of this Australian zine and as editor Liam Guy states it has undergone improvement in format. The front cover, arranged and designed by Brad Swart, features a spread with doom metal pioneers Candlemass and classic metallers Armored Saint alongside Alarum and Eudoxis and a lengthy account of interviews and articles. As always this zine extensively covers the Australian metal underground that gave us Hobbs' Angel Of Death in the late 80's besides the brutal bands Bestial Warlust and Destroyer 666 a decade later. There's a piece about the Australian Heavy Metal Awards (australianmetal.com.au) plus interviews with the Australian bands Alarum, Defamer, Armoured Angel, Supremacy, Black Steel and many others to read about including the reformed Death Angel. You'll find reviews of unsung classic albums by Australia's best, DVD and CD reviews, and an interview with the metal/ballet troupe known as Dethballet. The Fallout is a zine that takes a stand covering a scene that has long been overlooked by extreme metal as a whole, bringing promising new bands and old school groundbreakers a chance to be heard on a larger scale. More power to this publication in the future. **-Dave Wolff**

THE SHADOW Issue #53
http://shadowpress.org
http://www.myspace.com/theshadow2007
The Shadow is an anarchist newspaper that has provided vital information for the New York punk/squatter/activist scene since around 1989 or so. The paper's edited and published by Chris Flash, a down to earth veteran of the scene who was willing to do a trade after a chance meeting with him on Avenue A in NYC one night (the staff is notoriously agreeable to trade with other publication editors, as stated on the page two byline). Taglines printed in the newspaper are "Information is strength, knowledge is power" and "The Shadow never sleeps," these are entirely supported by the extent and range of the information to be found within these pages. The layout and presentation of the articles go a long way towards proving the point that New York City punks are far more capable than they're generally given credit for of activities beyond getting drunk in the park. There is an obituary for the late George Carlin paying homage to his career, which mentions the FCC's condemnation of Carlin's "Filthy Words" skit and the ensuing legal battles (which the FCC eventually lost) and the comic's arrest following a presentation of his "Seven Words You Can Never Say On Television" skit. There is also a retrospective of the Tompkins Square Park riots of 1988 with detailed contributions from those who were there, articles on several rent increase, eviction and gentrification issues, and more articles regarding even deeper political matters you'll have to read for yourself. The official website for the newspaper has several new articles at the time of this writing, including one which reports how the vocalist of a local punk band was arrested in Tompkins Square Park after a performance-activist rally. This is an extremely informative newspaper and recommended to punks the world over. **-Dave Wolff**

TOTAL DEATH FANZINE
http://www.myspace.com/sabbathzine666
This defiantly unconditional rendering, of just ten pages (including the covers), covers a lot in few pages. It includes interviews and CD reviews (of Cadaveric's "Resurrection," Perverted Son's "To the Abstract, etc.). The print quality is good, and it has a very unfinished feel to it with three visible staples holding it together: much like the look my old-school term papers had. Also, it's completely in Spanish. **-G.L. Giles**

TOXXIK MAGAZINE Issue #3\
http://www.myspace.com/toxxikmetal
Toxxik Magazine has as their MySpace profile quote (at least as I'm writing this on 5-22-09) that "Only Paper Is Real," and, as an author of physical books myself, I can relate! This 3rd edition of Toxxik has an eye-catching green, black and white cover mostly, and the interior is well-constructed. The print quality is good, so you should have no problem reading anything. However, since it's based out of Yucatan Mexico, it follows that everything is mostly in Spanish. Although a few things are in English---like the title of the Editorial which is humorously bastardized to "Hellditorial." They are supporters of animal rights which I totally dig...they have animal rights banners on their MySpace page and links given for Metal4Pets on p. 63. One of the links is www.myspace.com/metal4pets Also, lots of accurate CD reviews included along with many interviews. Plus, what really made this magazine stand out to me is a clarifying rendering (on p.12) of the differences between Symbolic Satanism, Traditional Satanism, Luciferianism, etc. It's definitely worth it to pick up a copy of Toxxik. You can get in touch at info@toxxikmetal.com or http://www.myspace.com/toxxikmetal or Toxxik Mag. c/o Gustavo Brito Gonzalez, Admon. De Correos Chuburna, APDO. Postal No-4, CP 97201, Merida, Yucatan Mexico. **-G.L. Giles**

VAMPIR Issue #13
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http://www.vampirzine.tk
Vampir is a well known and respected zine run by Darko from Macedonia. He is in the scene a long time and dedicated to metal UG and pissing on all those who don't meet his standards. And that is something I don't understand. I could write more about this but I must talk about the zine. Size A5, colored cover and black and white inside. 58 Pages filled with interviews and reviews of albums and other zines. Darko also gives space to an invited guest writer to talk about 1 topic, this time Mr. Ed of Sangwitok zine and he is talking about the Malaysian metal scene and the interference of the government. Reviews of the albums range from 2004 till 2008 releases and also reviews of some gigs. The inties are made with great interest in the bands and you can meet bands like Moder, Hellspirit, Xerion, Estuary, Hacavitz, Desaster, Arhont or Infest (also releasing a MCD on Darko's label). Design and layout and print are pro but not strange as Darko is working in a print shop. Very nice zine to spent some time with and meet new UG bands. **-Twan Sibon**

ZOMBIE RITUAL MAGAZINE Issue #2
http://www.myspace.com/zombieritualfanzine
This Spanish printed metal zine from Mexico is the brainchild of editor Victor Varas. Practically everything about Zombie Ritual has improved since the first issue: the printing, layout, graphics, photo and ad placement is all more professional and reeks of one of the larger independent fanzines like Terrorizer and Brave Words & Bloody Knuckles. There appears to be a greater number of zine reviews, and the music reviews have expanded almost to the point where they're as prominent as the interviews. Within the latter there is the occasional "chomp chomp" highlight calling your attention to one full length in particular. Zombie Ritual #2 features a handful of contributors making their work known to the readers. Interviews this time around include chats with Judas Priest and Deicide alongside articles on Shredding Consequences, Sectioned, Inherited, Agony Lords, From The Ashes, Strike Master and Paganus Doctrina, An article on Iron Maiden chronicling a recent string of European dates completes this issue. **-Dave Wolff**

RAGING
SHORT STORY BY GL GILES

Indigo brushed her long mostly black hair back as she searched for a hair-tie. Two shorter streaked locks, of blue and grey, escaped her hold and she muttered, "Damn hair salon talking me into a layered cut… I was just fine with my boring even-length hair." Yet, she smiled at her stand-out streaks that had broken free. She liked having her natural grey streaks mixed in with the rest of her black hair; she had just added cobalt streaking to her hair color equation for the exact look she was going for. Listening to Lacrimosa's "Liebesspiel," she laced up her black combat boots. They were the real thing. She'd spent twenty years in the United States Army; they were standard issue that she'd doctored with her own artwork after she'd refused to re-up after that time. She'd spray-painted pentagrams on her Government Issue boots, some with the tip pointing upward and some with the tip pointing downward. It made her feel like she was taking her life back; no more camouflage clothing would ever touch her body again either. Or any berets: in green or other colors. The fact that she was thirty-eight years old didn't stop her from dressing however the hell she felt like dressing now. She didn't do hootchie though; she did kick-ass confident. Her last accessory was a bejeweled skull hairpin she stuck carefully in between the two overlapped fabric-covered pieces of her hair-tie. She felt that she had to dress like she could take care of herself, and she could as she'd proved on many occasions, especially if she planned on drinking. And she did. She planned on drinking a lot. She wasn't driving; she knew better than that. It was just that drinking to excess was great for forgetting. Forgetting that her recently turned eighteen year old daughter had never forgiven her for not being around much; she didn't appreciate at all that her bad-ass Mom had been representing for women everywhere in Special Ops. Or that her Mom had always provided for her financially. They'd had a major falling out when she'd, her name was Elizabeth, laid into her Mom, Indigo, asking why she'd spread her legs to have her if she'd never planned on being there?! That was it for Indigo. She'd always support her kid, sending checks every birthday and Yule, but she wouldn't tolerate disrespect like that from anyone! Yet, she also drank to take the edge off of the inner turmoil she'd felt raging inside her as long as she could remember. She wasn't even sure why she had it. Perhaps because she couldn't stand what she considered injustices going around her all the time? She wasn't sure, but she didn't like her rage all the time. Sometimes sure, for its keeping her on edge had kept her alive on more than one occasion, but to be most always secretly raging inside?!…No, she didn't like that. Drinking helped her rage subside.

Fiona liked listening to metal…most any metal but hair metal. She even liked Death Metal bands upon occasion, and this was one of those times. She got dressed listening to Gojira's "A Sight To Behold." She loved both their riffs and message. To look at her, you'd think she'd be into the latest bubble gum artist of the month, but looks can be deceiving. She was maybe 5'2" without shoes on, and she couldn't have weighed more than 95 pounds soaking wet. Yet, that didn't stop her from going out and drinking alone when the mood hit her. She brushed her long silky-soft blonde hair and moved it off of her face with a headband. She looked like a fresh-faced sorority girl going out to a fraternity mixer. Only she wasn't. She was just going out to get a few drinks at a sports bar. She'd already started the night off with a glass of room-temperature red; most anyone who'd have seen her would have taken her for an oenophile as she savored every drop.

Indigo did a double-take when she saw Fiona walk in the sports bar alone. Her beauty would have stood out in most any crowd she was in, but she stood out even more being by herself. And Indigo wasn't the only one who noticed. Fiona'd already caught the eye of some casually dressed business men and some guys who couldn't afford to go out to a strip club that night, so they were drinking beer and shots in the sports bar, while, at the same time, drinking in the sight of Fiona. They'd hardly paid any attention to Indigo when she'd walked in, however, and that's just the way she liked it. Not because she wasn't beautiful, too, but because her "fuck you" attitude was written all over her face and body language. She liked to be around people when drinking, but not necessarily ever having to speak to anyone. So, she was surprised when the girl sat down next to her with, "Mind if I sit here? I'm not into Neanderthal conversation tonight."

"And what makes you think mine would be intelligent?"

"Well, for one, the way you just answered my question. And, I've never seen someone dressed deliberately non-hootchie who didn't have some sense about her."

"Really, well I don't know how intelligent I'll be after I've tied a good one on. We raging alcoholics tend to roll like that."

"Okay, but I'd bet that drunk or not you could still hold your own."

"Maybe," Indigo replied, trying to figure out if the girl was coming on to her. It would be highly unlikely since they were in a Sports Bar, and she didn't exactly look like the Lipstick Lesbian type. Indigo could tell that the guys were trying to figure it out, too, and they didn't like what they saw. Sure, they loved lipstick lesbian or porn star lesbian sex, but real lesbian sex? Well, that kind of turned them off, she'd bet. Regardless of whether or not both women were attractive. In that case, the women were no longer sexy because they'd know they stood no chance in hell with them. But, turning her attention back to Fiona, she asked, "And what if I'm a more violent kind of drunk? You've heard of raging alcoholics, right? What if I were both figuratively and literally one?

Not skipping a beat, Fiona answered with, "I'll take my chances. My name is Fiona, by the way." And she held out her slender cool hand for Indigo to shake. Indigo thought that it would be funny if, instead of shaking, she saluted her instead, but she refrained and shook the girl's hand with mock formality, "Great…great…nice to meet you then…my name's Indigo." Surprised a bit by the firm handshake that Fiona returned, Indigo turned away from her and started nursing her drink again. She thought the girl was attractive, but not really her type. Indigo had decided a while back, maybe ten years after her daughter was born, that she preferred female sexual partners, but that girl wasn't cool enough to be her type, beautiful or not. In fact, she was getting uncomfortable with the girl choosing to sit so close to her. She decided to get up and put her quarters down on the pool table to play the next game; the girl wasn't her responsibility. Let her fend for herself; she shouldn't have come into a bar like this unless she could protect herself. Besides, Indigo barely knew her; she didn't owe her anything. She couldn't stand weak females anyway; she'd been fighting against the stereotype they represented most of her life, which had trickled down to her and made her have to work twice as hard to prove herself.

After Indigo had moved to the pool area, one of the normally-in-a-strip club patrons, who'd already gotten a big buzz on, sided up to Fiona with some lame line. Lame lines weren't as generally well received when guys weren't in strip clubs because most women on the outside weren't getting paid to be nice. So, the guy, his name was Dittmar, was kind of surprised when Fiona smiled back at him sweetly. So, fueled by her acceptance of him, he shouted out with bravado to the bartender, "Two Jagers and two beers here," without even asking Fiona what she wanted to drink. He just assumed. Fiona smiled at him coyly and asked if those were his friends eyeing them across the bar. Dittmar said yes, so she said, "Why don't you ask them over and introduce me; my name's Fiona by the way." Not too happy about the prospect of one of his buddies busting a move on his college-girl prey, he reluctantly waved them over. Surprised, they pointed to their chests as if to say, do you mean us? Dittmar shook his head up and down, and Fiona smiled at them alluringly. Within a minute, they were at the bar by them, both looking down at Fiona's beer and shot.

Dittmar's pal Frank asked, "Not drinking?" He had no money left, so it would have been a shame to him to let good alcohol go to waste.

"Maybe later," Fiona answered, "you can have it." At which Dittmar looked crestfallen. If the beautiful girl wasn't drunk, he didn't think he stood a snowball's chance in hell with her. But he was wrong. It wasn't too long before Fiona asked the guys if they'd walk her outside to her car. More than happy to oblige, all three walked out with her.

Indigo looked up from her pool game to see all four of them exiting the bar. Stupid girl, Indigo thought. Is she drunk? I didn't see her drink anything, not even the beer and shot that was set down in front of her at the bar. Still, would she leave with those guys sober? Something didn't add up. Indigo knew that the girl wasn't her concern, but she was bothered with the scenario nonetheless. She figured that Fiona must be about her own daughter's age. What if her Elizabeth screwed up one night and three guys tried to take advantage of her? That thought drove Indigo crazy, so she decided to save the dumbass girl from a three-way rape or something. She couldn't stomach that idea when she knew she could stop it. So, she left the game of pool, taking the pool stick with her. She ran quickly to the parking lot. The cold air sobered her up somewhat. Indigo decided that from now on she'd drink only abundantly and not excessively. She knew that her reflexes would be slower now, but she could still probably take all three guys down. She doubted they were trained in Special Ops like she was. Still, being more sober would have made it easier.

Indigo's words were kind of slurred as she asked, "What's going on here?" to the four of them in the back dimly-lit part of the Sports Bar parking lot.

"Nothing lady," Dittmar responded. "Mind your own business." He was leaning into Fiona, as if mesmerized by every breath she was taking.

"It's okay," Fiona replied, looking up at Indigo, for Indigo was a lot taller than she, even without her combat boots on. Indigo shook her head as if to clear it; she could swear that Fiona's eyes were a bright raging red color for a moment.

Meanwhile, Dittmar's two buddies had shimmied up beside Indigo. They decided they didn't want his sloppy seconds after all. Indigo was gorgeous, too, in a less approachable way. But there were two of them. They had taken women before that way. The one named Frank, to Indigo's left, put his hand on her left forearm, while the other put his hand on her right shoulder. That was it. Nobody touched Indigo without her permission. She knocked the guy on her left with the pool stick in his throat, so he couldn't breathe. While in her next movement she bent the guy on her right over with the stick to his stomach. Then she kicked them both with her combat boots, till they lay immobile on the asphalt. Then she went for Dittmar. She didn't care that the girl said she was alright; Indigo didn't believe her. Maybe that leech Dittmar knew hypnosis or something and was convincing Indigo to acquiesce to him. She didn't know, but she was all about liberating the oppressed, and Fiona must be oppressed in some way. She didn't know how though; it didn't add up. It seemed more like Dittmar was the one mesmerized, but she took the pool stick and slid behind Dittmar anyway, and placed the pool stick in front of his neck to immobilize him. She squeezed it closer to his throat, and asked, "What have you done to the girl?"

"N—Nothing," Dittmar replied, barely able to answer due to the stick constricting his throat. "Ask her. She asked me to come out here." To which Fiona nodded a yes. Indigo released Dittmar with disbelief. It still didn't excuse his buddies' attempted assault on her own self though.

Fiona took a step towards Indigo with, "It's okay. I can take care of myself. Thanks for the concern though. It's touching." Indigo stepped away from the girl. Maybe she was a prostitute or something? Maybe that was her game. But why go after the guys who didn't look like they had as much money? Why didn't she go after the business guys in the bar then? It still didn't make sense. Shrugging her shoulders in confusion, Indigo decided to go back into the bar and return their pool stick or maybe even finish her game if she were lucky. Maybe she'd understand when her buzz wore off. While stepping over Frank, Indigo noticed that the other guy she'd beaten up had started to move; in fact, he propped himself up by one hand as if he were doing a one-armed push-up.

Still feeling some inward rage that they'd dared to assault her, Indigo walked over to him, pulled the skull hairpin from her hair and pierced it through his hand, so hard that it even lodged into the asphalt beneath. "Stay down till I'm inside fucker!" she commanded, then walked back towards the bar's entrance.

"Really though, thanks for caring!" Fiona sincerely shouted to her, right as Indigo was stepping inside the bar again, and Fiona's words continued ringing in her ears way after she'd returned to her pool game. She stayed in the bar another thirty minutes or so before she called a cab to come get her. No more excessive drinking for her from now on for sure…only abundant drinking.

Indigo decided to wait outside for the cab. She was curious to see if Fiona had left with the guys after all. So, she looked down towards the darker end of the parking lot where the two guys she'd beaten up had been. They were gone, and their friend Dittmar was gone. And no sign of Fiona either. Indigo shook her head in disbelief. What a weird night! The next moment or so, she saw headlights pull into the Sports Bar entrance. Fully expecting it to be her cab, Indigo walked towards it. She was surprised to see a 2009 model Lexus with tinted windows pull up to her instead. Then the driver's side window quickly rolled down and, to her amazement, Indigo saw Fiona at the wheel. Only she wasn't wearing the preppy girl ensemble like before. No, this time she had a death metal spiked headband on and was dressed all in black. Indigo smiled with delightful surprise. Now Fiona looked HOT!!! "Wanna ride? It's the least I can do for someone who wanted to save me! Get in!" Fiona commanded cheerfully. Indigo hesitated for a moment. Fiona had a much nicer ride than a taxi, and damn she looked HOT! So, Indigo opened the passenger side door and got in.

"I'm a bit confused. What happened to those other guys?" Indigo asked, looking over at Fiona who commanded the wheel with dexterity and assurance. What a change from the supposedly helpless girl she'd seen at the bar.

"Do you really want to know?" Fiona asked mysteriously. "Tell you what…why don't I explain everything over late night dinner at my place?!" To which Indigo agreed with a shake of her head, amazed as they pulled up minutes later in the long brick driveway leading to Fiona's mansion, complete with stone turrets and all.

"Your parents' place?" Indigo asked, marveling at the intricate tile work on the floor as they entered her foyer.

"No, mine," Fiona answered matter-of-factly. Impressed, but realizing more than ever that something about Fiona didn't add up, Indigo kept mulling everything over in her mind. Well, not adding up or not, she couldn't take her eyes off of Fiona's perfect butt in her black skintight rocker girl pants, the kind like Joan Jett used to wear in the early days. So, Indigo followed Fiona up the stairs kind of like an eager puppy would. When they got to the landing, Fiona turned to Indigo and said to her softly, "Look, there's something I want to tell you. You're right to have questioned everything. I can tell you something that would make everything make sense, but it's just that I haven't cared enough about anyone in a long time…at least, not enough to let them in on my secret. But you…you're different. I've never had anyone, male or female, come to my supposed aid like you did. You're brave and strong…not as strong as me of course, but…"

At that, Indigo laughed. She admired Fiona's spunk, but saying that she was stronger, and meaning physically, was absolutely ludicrous to her. "Yeah right," she said, not wanting to really hurt Fiona's feeling more than necessary, especially since it looked like they were going to hook up.

The next moment Fiona was by her side and picked her up over her shoulders in a fireman's carry, and moved so quickly to her bedroom that it was all a blur to Indigo. "Wait a minute, how'd you move so quickly?" she asked in wonder.

Throwing her down playfully on the bed, Fiona said, "There are some things I'm going to tell you about me, and then I'm going to let you decide if you want to pursue this relationship after all. For starters, I'm not human. I'm a vampire. I lured those guys out to the parking lot because I was thirsty…for them! I just didn't expect you to come along and try to save me. That kind of touched me. You know, if one of your strength in the human world were to turn you'd be an unusually strong vampire as well. And you'd get to be with me! Consider it carefully…if you say no, then I'll drain you to the point of no memory of this night, but you'll be allowed to live. Either way is fine with me, but I'd really like someone like you as a companion."

All Indigo's extensive military training had never prepared her for anything like this! And what about her daughter Elizabeth? Even if she became one of the undead, she'd still be able to send her money on her birthday, etc. Probably a lot more than she'd ever been able to previously from the looks of Fiona's luxurious house and grounds.

Turning slowly to face Fiona, with the most inner calm she'd felt in a long, long time, Indigo said, "I've made up my mind…"